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OUTLINE STUDIES IN AMERICAN LITERATURE

COMPILED BY

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PROFESSOR OF ENGLISH
CARROLL COLLEGE

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PREFACE

This summary of American literature has been compiled at the suggestion of Professor H. A. Watt of New York University. It follows the general plan of W. C. Martin's *Outline Studies in English Literature,* and is designed primarily for the convenience of teachers and students in survey courses. It also provides the general reader of American literature with immediate access to the main facts of our literary history, arranged in chronological order and fully indexed. It includes every American author of importance and gives a chronological list of his representative publications. To make a thoroughly adequate selection from the overwhelming number of minor writers of the past and present, and especially of the present, is manifestly impossible within the limits of a syllabus; but it is hoped that this selection is at least broadly representative. The dates given in connection with the titles are the dates of publication, unless otherwise specified. Though brief historical estimates of the chief writers and their works are given, the problem of criticism and interpretation is left to the teacher.

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Incidentally, this summary may serve the legitimate purpose of refreshing the student's memory before an examination.

In preparing this little book, I have drawn mainly from the *Cambridge History of American Literature,* and from the histories of Boynton, Cairns, and Leisy. I have also made occasional use of the studies of Parrington, Pattee, Rusk, and Van Doren. To Professor A. H. Quinn of the University of Pennsylvania and to Professor Watt I am indebted for helpful suggestions.

J. E. F.

Carroll College,
Waukesha, Wisconsin.

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Revolt & Triumph of Realism

OUTLINE STUDIES IN AMERICAN LITERATURE

I

THE COLONIAL PERIOD

1607–1765

Relation to English Literature. The literature of the American colonies was an offshoot from English literature. The first American writers were transplanted Englishmen who wrote accounts of the settlement of Virginia and Massachusetts. No drama or fiction was written during the seventeenth century. The poetry was of slight consequence.

Virginia.

The first English settlement was at Jamestown in 1607. The literature of this colony consisted mainly of narratives of the first settling of Virginia and descriptions of the country and its inhabitants. This early writing is valued chiefly for its historical interest.

Captain John Smith, 1580?–1631. The first American writer was an Elizabethan adventurer

who led in the founding of the Virginia colony in 1607.

A True Relation of . . . Occurrences . . . in Virginia. 1608. "The first printed American book."

A Description of New England. 1616.

A General History of Virginia. 1624.

The True Travels, Adventures, and Observations of Captain John Smith. c. 1630. Smith's autobiography is not entirely veracious.

William Strachey, ——? Came to Virginia in 1610 with Sir Thomas Gates; on the way over his ship was wrecked on the Bermudas.

A True Repertory of the Wracke, and Redemption of Sir Thomas Gates, Knight . . . 1610. Believed by certain scholars to have given Shakespeare some hints for *The Tempest.*

George Sandys, 1577–1644. Translator of Ovid's *Metamorphoses.* 1626. Ten books of this work were translated in Virginia.

Alexander Whitaker, 1585–1613? "The Apostle of Virginia"; a missionary to the Indians.

Good News from Virginia. 1613.

Literary Curiosities.

Burwell Papers. An anonymous manuscript so-called because found in the possession of the Burwell family. Deals with Bacon's Rebellion.

The Sot-Weed Factor, or a Voyage into Mary-

land. A Satyr. 1708. By Eben Cook. A satirical poem dealing with the colony, probably influenced by *Hudibras.* Authorship uncertain. Sot-weed means tobacco, and factor, merchant.

Eighteenth Century.

William Byrd, 1674–1744. The first native writer of significance. Byrd was born in Virginia and educated in Europe. He studied law; became a member of the Royal Society; lived on family estate at Westover. He was representative of the best type of Southern culture.

Westover Manuscripts: Comprise "The History of the Dividing Line", "A Journey to the Land of Eden", "A Progress to the Mines", and "An Essay on Bulk Tobacco". These papers recount his experiences in fixing the boundary line between Virginia and North Carolina.

Colonel Norwood, ——? A Royalist refugee who wrote *A Voyage to Virginia.*

Hugh Jones, 1669–1760. A clergyman and a professor at William and Mary College.

The Present State of Virginia. 1729.

Robert Beverley, 1675?–1716?

A History of Virginia. 1705.

William Stith, 1689–1755.

The History of the First Discovery and Settlement of Virginia. 1747. Based on John Smith's *General History.*

New England.

The earliest writings of the New England colonies are more numerous, more varied, and of finer quality than those of Virginia. For some historians they mark the real beginnings of American literature. Their value, however, is chiefly historical. One could not find a single masterpiece in the whole literature of the seventeenth century in America. This is partly because the conquest of the wilderness absorbed much of the energy of the original settlers.

Narratives and Histories.

William Bradford, 1588–1657. Second governor of Plymouth; co-author with Edward Winslow of *Mourt's Relation*. 1622. So-called because of its preface signed "G. Mourt".

History of Plymouth Plantation. 1856. Begun in 1630 and continued through 1646; an important historical record describing the circumstances that led to the emigration to New England, the voyage of the Mayflower, and the history of the Plymouth colony to 1646; also includes many official documents. Style shows influence of Old Testament.

John Winthrop, 1588–1649. First governor of the colony of Massachusetts Bay; a lawyer in England; well educated; a Puritan of administrative ability.

History of New England. 1790. Written in the form of a diary, 1630–1649; important for information it gives of colonial New England. On the whole superior to Bradford's history.

Thomas Morton, ?–1646. A member of the Anglican Church who established a plantation at Mount Wollaston, or Merry Mount, and offended the Pilgrims by his convivial manner of living and his friendliness towards the Indians. See Hawthorne's "The May-Pole of Merry Mount".

New English Canaan. 1637. Written after Morton's return to England, it was intended to aid in revoking the charter of Massachusetts.

Captain John Mason, 1600?–1672. Hero of the Pequot War.

A Brief History of the Pequot War. 1677. Written in 1637 at the request of the General Court of Connecticut, it is the blunt, informative account of a soldier.

Edward Johnson, 1599–1672. Devout, uneducated Puritan who emigrated to Woburn, Massachusetts.

A History of New England from . . . 1628 until . . . 1652. 1654. Better known as *The Wonder-Working Providence of Sion's Saviour in New England.* Picturesque defense of New England chiefly valuable as an expression of Puritan ideals.

Nathaniel Morton, 1613–1685. Nephew of Governor Bradford.

New England's Memorial. 1669. An account of the early settlement mainly copied from Bradford's history.

Francis Higgeson, 1587–1630 (later spelled Higginson). Wrote *New England's Plantation . . .* 1629. Well written account.

Daniel Gookin, 1612–1687. An authority on the Indians; wrote in 1674 *Historical Collections of the Indians in New England.* Shows a friendly understanding.

Religious Writings.

The most significant writing of the seventeenth century in New England was religious. It took the form of sermons and expressed not only the theology but the ideals and aspirations of the Puritan theocracy.

John Cotton, 1585–1652. Pastor of the First Church at Boston; developed the doctrine of the supremacy of the church over the state; founder of the so-called Mather Dynasty. Wrote numerous sermons and tracts.

The Keys of the Kingdom of Heaven . . . 1644.

Spiritual Milk for Boston Babes . . . 1646. A catechism.

A Brief Exposition upon Ecclesiastes. 1654.

Thomas Hooker, 1586–1647. A graduate of Cambridge; persecuted by Laud; came over on same ship with Cotton; founded Hartford, Connecticut. Published eighteen religious works, including the *Soul's Preparation for Christ.* 1632.

Thomas Shepard, 1605–1649. Puritan divine driven out of England by Laud. Wrote *New England's Lamentations for Old England's Errours.* 1645.

Controversial Tracts.

John Cotton and **Roger Williams.** Controversy originated in Cotton's reply to some arguments against persecution; Cotton's letter answered by Roger Williams in *The Bloody Tenent of Persecution . . .* Cotton replied with *The Bloody Tenent, Washed, and made white in the Blood of the Lamb . . .* Williams rejoined with *The Bloody Tenent Yet More Bloody . . .* The appeal in each case was to the Bible literally interpreted.

Nathaniel Ward, 1579?–1652? Came to America in 1634 and remained till 1647. Author of *The Simple Cobler of Aggawam.* 1647. A curious book written in a highly personal style, satirical, intended for English readers.

Early Verse.

The New England colonists produced considerable verse but no poetry. Religious or elegiac verse predominated.

Bay Psalm Book. 1640. First book printed in America; a metrical rendition of the psalms. Translation made by Richard Mather, Thomas Welde, and others.

Anne Bradstreet, 1612–1672. First Colonial writer who gave evidence of poetic endowment; influenced by Du Bartas, Quarles, Sidney, and possibly Shakespeare.

The Tenth Muse lately Sprung up in America. 1650. Contains "The Four Elements", "The Four Humours in Man's Constitution", "The Four Ages of Man", "The Four Seasons of the Year", and "The Four Monarchies". Rhymed chronicle.

Contemplations. 1678. Description of nature and meditation.

Michael Wigglesworth, 1631–1705. Versified Puritan theology.

The Day of Doom, or a Poetical Description of the Great and Last Judgment. 1662. Contains an exposition of the Calvinistic theology; the popularity of this poem continued into the eighteenth century.

New England, 1676–1765.

The writers of the first half-century of New England literature were, with very few exceptions, born and educated in England, while those of the second period were native. Though isola-

tion prevented much change in the spirit of the literature, a noticeable tendency toward secularism developed as the strictness of Puritan theology relaxed. During this period the frequent warfare between the natives and the Indians was amply recorded in historical writings of varying interest and value.

William Hubbard, 1621–1704. Wrote *A Narrative of the Troubles with the Indians . . . 1607 . . . 1677.* Published in 1677. A defense of the colonies provoked by charges of unfairness.

Increase Mather, 1639–1723. Like Hubbard, he wrote a book dealing with the Indian wars, but pointed a religious moral. See also entry under Mather Dynasty.

Benjamin Church, 1639–1718. A major who took part in Philip's War. Wrote *Entertaining Passages Relating to Philip's War.* 1716.

Mary Rowlandson published in 1682 the famous account of her capture by the Indians in 1676; perhaps the most interesting document of the period.

John Williams, 16—?–1729. Captured by Indians in 1704, and as a result of his experience wrote: *The Redeemed Captive . . .* 1707. Thrilling account which provided a substitute for fiction.

General Histories.

Thomas Prince, 1687–1758. Pastor of Old South Church, Boston.

Chronological History of New England . . . 1736, 1754. Careful work; "probably the most scholarly piece of historical work done in New England during the eighteenth century" (Cairns).

Thomas Hutchinson, 1711–1780. Last royal governor of Massachusetts; interested in the preservation of historical records.

History of the Province of Massachusetts Bay. 1764, 1767, two vols., third vol. published in 1828.

Edited *A Collection of Original Papers relative to the History . . . of Massachusetts Bay.* 1769.

Samuel Sewall, 1652–1730. Preacher, lawyer, judge; presided at Salem witchcraft trials; later recanted, and thus lost friendship of Mathers.

The Selling of Joseph. 1700. First anti-slavery tract in America.

Diary. 1879. Published by Massachusetts Historical Society. Deals with period between 1673 and 1729. Most satisfactory source of information concerning the customs, manners, and important incidents of colonial life of the period.

Sarah Kemble Knight, 1666–1727. Wrote brief but sprightly account of a trip from Boston to New York in 1704. Invaluable as description of travel. Published in 1825.

The Mather Dynasty.

The clergy dominated the intellectual and political, as well as the religious, life in New England during the seventeenth, and the early years of the eighteenth century. One family in particular—the Mathers—became so powerful as to be named the "Mather Dynasty". Increase Mather and his son Cotton were in the ascendency for a period of about forty years. The son, however, lived to see the power and influence of the clergy diminish in the secularizing trend of broader political and social ideas.

Increase Mather, 1639–1723. Son of Richard Mather, an editor of the *Bay Psalm Book;* graduated from Harvard in 1656, and after taking his M.A. at Trinity College, Dublin, preached in England; in 1661 he returned to America as a non-conformist; preached at North Church in Boston; in 1662 he married the daughter of John Cotton; in 1663 his son Cotton was born. For a generation Increase Mather was the dominant figure in the Massachusetts colony; probably the greatest of all the New England Puritans. Wrote about 150 sermons and tracts; a complete bibliography in CHAL vol. 1.

Essay for the Recording of Illustrious Providences. 1684. Collection of examples of divine intervention.

Sermons: "Some Important Truths about

Conversion", "A Discourse Concerning the Subject of Baptisme", etc.

Cotton Mather, 1663–1728. Son of Increase Mather; graduated from Harvard and followed his father in ministry; both extremely popular as preachers and leaders until about 1700, when their influence began to decline; reaction following Salem witchcraft hysteria lowered their prestige. Cotton Mather more intellectual than his father, but less tactful. Wrote nearly 400 works, mainly booklets and pamphlets.

The Wonders of the Invisible World. 1693. Contains the author's opinions on witchcraft.

Magnalia Christi Americana. 1702. A history of the church in New England. Contains a wealth of diversified material, but very much biased.

The Great Awakening.

This is the name given to a series of religious revivals which swept over New England about 1740, the year of Whitefield's evangelical campaign in America. Grew out of efforts of Puritan preachers to overcome opposition of free thinkers and to arouse public interest in religion. Greatest name associated with this movement is that of Jonathan Edwards.

Jonathan Edwards, 1703–1758. America's greatest theologian was born at Windsor, Connecticut; graduated from Yale in 1720; entered

the ministry, and preached for eight months in New York; in 1727 became associated with his grandfather in the church at Northampton. As a boy he was extremely precocious and showed evidence of poetic feeling. In 1740 he took an active part in the "Great Awakening", though opposed to the emotional excesses shown at some of the meetings. Lost his influence at Northampton and was dismissed from the pastorate; went to Stockbridge as missionary to the Indians, and there wrote his famous book on the freedom of the will. In 1757 was appointed president of the College of New Jersey. Died of smallpox in 1758.

Narratives of Surprising Conversions. 1736. An account of his first revival at Northampton.

Treatise on the Freedom of the Will. 1754. An attempt to reconcile free will and Calvinism. One of the greatest philosophical treatises written in America.

Sermons: "Sinners in the Hands of an Angry God", "The Justice of God in the Damnation of Sinners", etc.

The Reaction against Calvinism.

Even the revivals of Whitefield and Edwards failed to check the growing tendency toward secularism. By the middle of the eighteenth century some of the more radical clergy attacked the doctrines of Calvinism.

John Barnard, 1681–1770. Perhaps the first New England minister to dissent publicly from Calvinism.

Charles Chauncey, 1705–1787. Pastor of the First Church of Boston from 1727 to 1787. Attacked the preaching of Whitefield and opposed sensationalism in religious meetings.

Jonathan Mayhew, 1720–1766. Boston preacher. Expressed disbelief in the dogma of the Trinity.

New England Humorists.

New England in the eighteenth century produced a few minor writers of doggerel, burlesques, and parodies.

John Seccomb, 1708–1792. Wrote *Father Abbey's Will,* doggerel verse of slight value.

Mather Byles, 1706–1788. A descendant of Richard Mather. Wrote some burlesque ballads and parodies, as well as serious verse.

Peter Folger, 1617–1690. Remembered chiefly as grandfather of Benjamin Franklin.

A Looking Glass for the Times . . . 1763. Interesting as a revelation of an unrecorded aspect of New England life, but bad verse.

The Middle Colonies.

Philadelphia.

Thomas Godfrey, 1736–1763.

"The Court of Fancy." 1762. Shows imaginative power.

The Prince of Parthia. Written 1759. Published 1765. Performed 1767. A tragedy in blank verse. "The first American drama to be produced upon the professional stage" (Quinn).

John Bartram, 1669–1777. Scientist and explorer.

Journal. 1751. Widely known and of literary interest.

William Bartram, 1739–1823. Like his father, a distinguished botanist.

Travels through North and South Carolina . . . 1791. Drawn upon by Wordsworth and other poets.

New York.

Cadwallader Colden, 1688–1776. A New York physician who was interested in the Iroquois Indians.

History of the Five Nations. 1727, 1747.

William Livingston, 1723–1790. A New York politician who wrote occasional verse.

Philosophic Solitude. 1747.

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II

THE REVOLUTIONARY PERIOD

1765–1789

During the period of the Revolution, popular interest turned from religious to political questions, and there sprang up a voluminous literature, consisting mainly of pamphlets, newspaper articles, and orations, that dealt exclusively with political matters. This literature was patriotic, controversial, concerned with immediate ends. New York and Philadelphia became more prominent as literary centers while New England declined somewhat.

James Otis, 1725–1783. Prominent Boston lawyer. Made his famous argument against writs of assistance in 1761.

Rights of the British Colonists Asserted and Proved. 1764.

Patrick Henry, 1736–1799. Great orator. Delivered two famous speeches; one in 1765 denouncing the Stamp Act, and another in 1775 closing with the words "Give me Liberty, or give me Death". Not intellectual, but magnetic.

Samuel Adams, 1722–1803. Most voluminous political writer of the period: letters, essays, reports, and addresses.

John Adams, 1735–1826. Cousin of Samuel Adams. Took part in controversy over Stamp Act. In 1776 a member of committee to draft the Declaration of Independence.

Essay on the Canon and Feudal Law. 1765.

A Defence of the Constitutions of Government of the United States. 1787.

John Dickinson, 1732–1808. "Penman of the Revolution." Excelled in controversial writing. Wrote state papers including the Declaration of Rights and the petition to the king from the Stamp Act congress.

Letters from a Pennsylvania Farmer. 1767–69.

Benjamin Franklin, 1706–1790. Born in Boston, the son of a tallow chandler; apprenticed early in his father's shop, later with his uncle, a printer. An assiduous reader, Franklin studied the *Spectator,* modeling his style on Addison's. Went to Philadelphia and worked for another printer. Sent to England by Governor Keith. Returned to Philadelphia and established his own printing shop. Rose to prominence in business and public affairs. Organized the Junto, a debating society, in 1727. Founded the first circulating library in America in 1731. Published the *Pennsylvania Gazette.* Founded the American

Philosophical Society and the Pennsylvania Academy (University of Pennsylvania) in 1749. Represented the colonial assembly in England and France. As first American diplomatic representative in France, he conducted the peace negotiations with England. Took part in the Constitutional Convention. Franklin was the only American writer of the eighteenth century with an extensive European reputation.

Dogood Papers. 1722. Modeled on the *Spectator.*

Poor Richard's Almanac. 1732–57. The wise sayings of Franklin's mouthpiece, Richard Saunders. In the Almanac of 1757 he assembled these sayings in an essay on *The Way to Wealth,* published separately in 1760.

Experiments and Observations in Electricity. 1751.

The Examination of Doctor Benjamin Franklin. 1766. On American conditions (before the House of Commons).

An Edict by the King of Prussia. 1773.

Rules by Which a Great Empire may be Reduced to a Small One. 1733.

The "Bagatelles". 1778–80. Includes "The Whistle" and "Dialogue between Franklin and the Gout". Written in Paris.

The *Autobiography.* 1771, 1784–89. His best work and the greatest of American autobiographies. Left incomplete at his death, stopping at

the most important part of his career. For a complete list of Franklin's writings see CHAL, Vol. I.

Thomas Jefferson, 1743–1826. Admitted to the bar in 1767; member of the House of Burgesses, 1769; author of the Declaration of Independence. 1776. Member of the Continental Congress. Revised the legislative code of Virginia. President of the United States, 1801–1809.

A Summary View of the Rights of British America. 1774.

Notes on Virginia. 1786. Written in 1781. A reply to inquiries from the French government.

Thomas Paine, 1737–1809. An Englishman who came to Pennsylvania in 1774. Editor of the *Pennsylvania Magazine;* wrote tracts to aid the colonists in their struggle with England. After the Revolution he went abroad and became involved in French politics. Returned to America where he remained until his death.

Common Sense. 1776. An extremely popular tract advocating the independence of the colonies.

The Crisis. 1776–88. These pamphlets appeared at intervals during the war and helped to revive the colonists in their support of the army.

The Rights of Man. 1791. A reply to Burke's *Reflections,* written in England.

The Age of Reason. 1793–95. Won him the reputation of an atheist; shows influence of French deists.

Loyalist Writers.

The political writers cited above supported the colonies in their controversy with England; among those who remained loyal to the mother country the following stand out.

Daniel Leonard, 1740–1829. An adversary of John Adams, wrote the letters signed "Massachusettensis", 1774–75, "probably the strongest statements of the loyalist case that appeared in New England" (Cairns).

Martin Howard, 17— ?–1781 or 1782. Wrote *A Letter from a Gentleman at Halifax to his Friend in Rhode Island,* a reply to a pamphlet written by Stephen Hopkins, Governor of Rhode Island.

Samuel Seabury, 1729–1796. A New York loyalist.

"Westchester Farmer" pamphlets. 1774. Attacked the Continental congress and sought the support of the common people.

Joseph Galloway, 1729–1803. Pennsylvania loyalist, friend of Franklin, and member of the first Continental congress.

A Candid Examination of the Mutual Claims of Great Britain and the Colonies . . . 1775.

Revolutionary Songs and Ballads.

The songs and ballads of the Revolution possess little, if any, literary merit; but collectively, as

an expression of the popular feeling of the period, they are of genuine historical interest. They reflect the literary taste of the common man. As revivals of popular English ballad forms, they are of interest to the student of literature. Many of them are anonymous.

John Dickinson, 1732–1808. Wrote "The Liberty Song", one of the best known ballads of the Revolution. An unknown author wrote a popular parody of this song.

Francis Hopkinson, 1737–1791. Wrote "The Battle of the Kegs".

Philip Freneau, 1752–1832. Wrote "Libera Nos, Domine".

Anonymous: "Virginia Banishing Tea", "The Pennsylvania Song", "The Yankee's Return from Camp", "Nathan Hale", etc.

Loyalist Verse.

Two loyalist writers of verse whose writings have been preserved are Jonathan Odell and Joseph Stansbury.

Jonathan Odell, 1737–1818. An Episcopalian clergyman who lived in New Jersey, wrote songs and satirical poems; the latter published in 1779.

Joseph Stansbury, 1750–1809. Philadelphia merchant; wrote lyrics.

General Literature.

The successful termination of the war created a general desire for an independent literature. There was a widespread feeling that America should at once produce a great national literature; and a number of ambitious young men attempted to write epics commensurate with the size and importance of the country. Their efforts were more patriotic than enlightened, but helped to keep interest in literature alive, and, in a sense, helped to prepare the way for something like a national literature.

The Connecticut Wits.

The writers who comprised this coterie—John Trumbull, Timothy Dwight, Joel Barlow, etc.—lived in Connecticut. Known also as the Hartford Wits. First important literary group.

John Trumbull, 1750–1851. Leading member of this group; a graduate of Yale; read law under John Adams.

The Progress of Dullness. 1772, 1773. A satire on modern education in Hudibrastic couplets. Written while Trumbull was a tutor at Yale. Resulted from agitation at Yale for greater attention to composition and *belles lettres.*

McFingal. 1775–1782. A burlesque on the Tories; McFingal is a Scotch loyalist who is

tarred and feathered by local patriots. Poem is modeled on *Hudibras.*

Timothy Dwight, 1752–1817. Graduate of Yale; chaplain in the Revolutionary army; preacher at Greenfield; and president of Yale from 1795 till his death in 1817.

The Conquest of Canaan. 1785. An epic poem in heroic couplets modeled on Pope's *Homer;* deviates from biblical theme; mediocre.

Greenfield Hill. 1794. A long imitative poem in seven parts. Metres: blank verse, heroic couplet, Spenserian stanza, and octosyllabic couplet. Though mediocre, the poem is interesting as an attempt at a national epic.

Columbia. 1777. A patriotic poem of the Revolution.

Travels in New England and New York. 1821. A series of letters describing vacation journeys. Historical value.

Joel Barlow, 1754–1812. Like Dwight, a chaplain in the Revolutionary army. Versatile career; editor of a country newspaper, agent of a land company, a Citizen of France, and in 1811 minister to France. Died in Poland.

The Vision of Columbus. 1787. Another early American epic; expanded into the *Columbiad* in 1807.

The Hasty Pudding. 1793. A mock-heroic poem, witty and entertaining. Written in France.

David Humphreys, 1752–1818. One of the lesser Connecticut wits. An aide-de-camp of Washington, later secretary of legation at Paris.

The Widow of Malabar. A tragedy acted in Philadelphia in 1790.

Life of General Putnam. 1790.

Collaborations.

The Anarchiad. 1786–87. A series of papers contributed to the New Haven *Gazette* by Trumbull, Barlow, Lemuel Hopkins (1750–1801), and Humphreys. The title refers to the anarchy which they believed would follow the success of the Liberal party.

The Echo. 1791. A series of papers which appeared in the *American Mercury* beginning in 1791. Hopkins, Theodore Dwight (1764–1846), and Richard Alsop (1761–1815) were the principal collaborators in this series.

Other New England Writers.

During the ascendency of the Connecticut Wits, Massachusetts was relatively unproductive. A few writers deserve brief mention.

Mercy Otis Warren, 1728–1814. Sister of James Otis.

Adulator. 1773. *The Group.* 1775. Dramatic sketches satirizing contemporary personages.

Robert Treat Paine, Jr., 1773–1811. Son of the signer of the Declaration of Independence; graduate of Harvard; established the *Federal Orrery,* 1794; wrote political satires.

Jonathan M. Sewall, 1748–1808. A resident of New Hampshire. Wrote a book of poems published in 1801, containing metrical versions of Ossian.

Joseph Brown Ladd, 1764–1786.

Poems of Arouet. 1786. Poetical love letters.

Literary Remains. 1832. Contains paraphrases of Ossian.

New Jersey.

Philip Freneau, 1752–1832. Born in New York, 1752; of Huguenot ancestry; graduated from Princeton, 1771; sailed to the West Indies in 1775, returning to America three years later; in 1780 was captured by British and confined in a prison ship in New York harbor; later founded the *National Gazette* in Philadelphia, but was forced to abandon it when charged with disloyalty to his country; retired to a farm near Freehold, New Jersey, where he died in 1832. Freneau came to be known as the "Poet of the Revolution" because of his numerous political poems and satires; but his best work is descriptive, as in "The House of Night", or lyrical, as in "The

Indian Burying Ground". He is considered the leading American poet before Bryant.

Political Satires: The best of these are "The Political Balance" and "The British Prison Ship", "the most powerful and original satires of their time"; influenced by Dryden, Churchill, and "Peter Pindar".

Lyric Poems: "The House of Night", a powerful poem dealing with the death of Death; "The Dying Elm", "On the Sleep of the Plants", "The Wild Honeysuckle", and "The Caty-Did" are the first poems "to give lyrical expression to American nature"; the elegiac lyric "Eutaw Springs" is highly original; his lyrics of the sea such as "On the Death of Captain Nicholas Biddle", "The Paul Jones", and "Captain Barney's Victory over the General Monk" were the first in American literature.

Editions: Editions of Freneau's poems issued in 1786, 1788, 1795, 1809, and 1815.

John Woolman, 1720–1772. Quaker and mystic, remembered for his charming *Journal,* 1774. This is a short autobiography, praised by Charles Lamb and edited by Whittier.

Francis Hopkinson, 1737–1791. A signer of the Declaration, graceful dilettante. Excelled in political satire.

A Pretty Story. 1774. Prose satire of the Revolution.

The Battle of the Kegs. 1788. A humorous ballad on the consternation among the British caused by the floating of kegs charged with powder down the Delaware to Philadelphia.

Pennsylvania.

Hugh Henry Brackenridge, 1748–1816. Graduated from Princeton in class with Freneau. Taught school. Edited the *United States Magazine.* Studied divinity and became an army chaplain. Later studied law, and then went to Pittsburgh, where from 1799 to 1816 he was a judge in the supreme court of Pennsylvania.

Modern Chivalry. . . . 1792–1805. A satire on democracy inspired by Cervantes, Smollett, Le Sage, and Swift.

Jean Hector St. John de Crèvecœur, 1735–1813. A native of Normandy who came to Pennsylvania and took up farming.

Letters of an American Farmer. 1782. A series of twelve essays addressed to an imaginary English friend, written prior to the Revolution. Historically important for showing the point of view of an optimistic eighteenth century immigrant. Throws light on the customs and manners of the age.

Peter Markoe, 1753–1792? Another literary immigrant. Wrote under pseudonym, "A Na-

tive of Algiers": *The Patriot Chief.* 1784. A tragedy.

William Cobbett, 1762–1835. An English editor who came to Philadelphia in 1792.

Peter Porcupine. 1792–1800. Attacked American institutions. Stirred up controversy.

Matthew Carey, 1760–1839. Publisher, editor, book-seller in Philadelphia.

Plumb Pudding for . . . Peter Porcupine. 1799. Answer to Cobbett.

Porcupiniad. 1799. Hudibrastic poem on Cobbett.

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Tyler, M. C. *The Literary History of the American Revolution.* 1897.

Van Tyne, C. H. *The Loyalists in the American Revolution.* 1902.

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Benjamin Franklin. Collected edition. John Bigelow, editor. 10 vols. 1889.

Biography. Life by J. B. McMaster (AML), 1889. See also Phillips Russell's *Benjamin Franklin, the First Civilized American.* 1927.

John Trumbull. Poetical Works. 2 vols. 1820.
McFingal. 1881.

Timothy Dwight. No recent editions. See publications, p. 25.

Joel Barlow. *The Hasty Pudding,* reprinted in 1847.

Philip Freneau. Poems. Princeton Historical Association. Edited by F. L. Pattee. 3 vols. 1902–1907.

Francis Hopkinson. *Miscellaneous Essays and Occasional Writings.* 3 vols. 1792.
The Old Farm and the New Farm: a Political Allegory. Edited by B. J. Lossing. 1864.

Jean de Crèvecœur. *Letters from an American Farmer.* Edited by Ludwig Lewisohn. 1904.
Everyman's Library. Edited by W. B. Blake.
Sketches of Eighteenth Century America; more Letters from an American Farmer. Edited by H. L. Bourdin, R. H. Gabriel, and S. T. Williams. 1925.

Collections

Boynton, P. H. *American Poetry.* 1918.

Cairns, W. B. *Early American Writers.* 1912.

Parrington, V. L. *The Connecticut Wits.* 1928.

Prescott, F. C. and **Nelson, J. H.** *Prose and Poetry of the Revolution.* 1925.

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III

THE TRANSITION TO THE NINETEENTH CENTURY

1789–1809

The years between the adoption of the Constitution and the early work of Irving mark the transition from the eighteenth century to the nineteenth. During this period our literature assumes a more national quality, as appears in *The Federalist* and Washington's *Farewell Address.* Also the drama and the novel begin to emerge as important literary forms; Royall Tyler and Charles Brockden Brown did valuable pioneer work in broadening the field of American literature. In this period also belong some of our earliest national anthems and patriotic verse.

Alexander Hamilton, 1757–1804. The greatest of American political writers. Born in the West Indies, 1757; attended King's College (Columbia); wrote, at seventeen, two brilliant pamphlets in reply to Seabury's "Westchester Farmer". In 1787–88 he was the main contributor to *The Federalist* and in 1793 he wrote the essays signed "Pacificus" which were intended

to offset Genet's agitation for war with England. Later he published the essays signed "Camillus" in support of the Jay treaty.

The Federalist. 1787–88. Contributions to a New York newspaper by Hamilton, Madison, and Jay; most of these papers were written by Hamilton. They were designed to influence public opinion in favor of the proposed Constitution. They are now regarded as "probably the most valuable political treatise that America has produced" (Cairns), and have become almost as authoritative as the Constitution.

Early Drama.

As already noted (see p. 15), the first play written by an American and produced by a professional company, was Godfrey's *The Prince of Parthia,* acted in 1767 in Philadelphia. The first American comedy to be acted by a professional company was Royall Tyler's *The Contrast,* in New York in 1787. The first professional playwright was William Dunlap of New York.

Royall Tyler, 1757–1826. Born in Boston and educated at Harvard. Moved to Vermont where he finally became chief justice. Remembered as the author of the first American comedy to be produced on the professional stage.

The Contrast. Produced 1787. A comedy of manners showing "the contrast between a gen-

tleman who has read Chesterfield and received the polish of Europe and an unpolished, untraveled American". The Yankee dialect is employed.

May-Day or New York in an Uproar. Performed in 1787.

The Algerine Captive. 1797. A story of piracy told in the form of memoirs.

William Dunlap, 1766–1839. For several years manager of a New York theater; the first professional American playwright. Wrote plays, adapted plays from Kotzebue and other authors, and wrote a history of the American theater to his day. For bibliography see CHAL, Vol. I.

The Father. A comedy, performed in 1789.

Leicester. A tragedy, performed in 1794.

André. A historical drama, performed in 1798.

Early Fiction.

The earliest American novels were sentimental romances showing the influence of Richardson. They dealt mostly with domestic themes and were written by women. Charles Brockden Brown was the first American novelist of significance.

Sarah Wentworth Morton, 1759–1846.
The Power of Sympathy. 1789.

Susanna H. Rowson, 1762–1824.
Charlotte Temple. 1794.

The Trials of the Human Heart. 1795.

Hannah W. Foster, 1759–1840.
The Coquette. 1797.

Hugh Henry Brackenridge, 1748–1816.
Modern Chivalry. 1792–1805. See p. 29.

Royall Tyler, 1758–1826.
The Algerine Captive. 1797. See p. 35

Charles Brockden Brown, 1771–1810. The first professional man of letters in America and the first novelist of any importance. He was born in Philadelphia in 1771; as a child he was precocious and delicate; studied law, but never practiced. He was early influenced by the writings of Godwin. In 1799–1800 he was editor of the *Monthly Magazine and American Review*, and from 1799 to his death he edited the *Literary Magazine and American Register.* Besides his novels and editorial writing, he did considerable hack work for various periodicals. Anticipated Poe and Hawthorne in his psychological study of terror.

Alcuin: a Dialogue on the Rights of Women. 1797. Shows the influence of Godwin.

Wieland. 1798. A study of the mind of a religious fanatic who is induced through the voices of a "biloquist" to murder his wife and children. Shows the influence of Godwin.

Ormond. 1799.

Arthur Mervyn. 1799, 1800. The plot of this novel is modeled on that of *Caleb Williams.* The story contains a vivid description of the yellow-fever epidemic in Philadelphia in 1793.

Edgar Huntley. 1799. A study of sleep walking. Also the first novel to describe native scenes and the American Indian.

Clara Howard. 1801.

Jane Talbot. 1804.

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Van Doren, C. *The American Novel.* 1921.

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Alexander Hamilton. *The Federalist or the New Constitution.* By Alex. Hamilton, J. Jay, T. Madison. Everyman's Library. *Selections from the Federalist.* Edited, with an introduction, by J. S. Basset. N. Y., 1921. Modern Students' Library.

Royall Tyler. *The Contrast.* See *Representative American Plays,* edited by A. H. Quinn. 1917.

William Dunlap. See *Representative American Plays,* edited by A. H. Quinn.

Charles Brockden Brown. His novels were published in Boston, 1827; Philadelphia, 1857; 1887. *Wieland.* 1926. American Authors Series. *Edgar Huntley.* 1928. Modern Reader's Series.

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Quinn, A. H. *History of the American Drama from the Beginning to the Civil War.* 1923.

IV

THE EARLY NINETEENTH CENTURY

1809–1830

Though American literature was still provincial and imitative at the end of the eighteenth century, it was gradually assuming a more national character and was beginning to broaden out. Before 1830 professional writers like Irving, Bryant, and Cooper raised the standing of authorship in America and gave prestige to our literature abroad. The early years of the century marked the further decline of New England and the rise of New York. Irving, Bryant, Cooper, and Poe dominated American literature to about 1840.

The New York writers of this period (1809–1830) comprised what is known as the Knickerbocker school, so-called from Irving's *Knickerbocker's History of New York,* published in 1809.

Washington Irving, 1783–1850. Born in New York, April 3, 1783; did not attend college, but read widely and traveled extensively; in Europe, 1804–6; admitted to the New York Bar, 1806.

The death in 1809 of his fiancée, Matilda Hoffman, was a severe blow. Later he became a partner in his brother's cutlery firm and in 1815 went to England on a business trip; did not return until 1832. After the failure of his firm in 1818 he took up authorship as a means of livelihood. Irving was one of the first of our literary ambassadors, having been Secretary of the United States Legation, England, 1830–31, and Minister to Spain, 1842–46. He lived in retirement at Tarrytown during the last ten years of his life. He was the first American author of *belles lettres* to be recognized abroad.

Salmagundi. 1807. Light satirical papers in the manner of Addison; written in collaboration with his brother William and James K. Paulding; a lampoon of New York society.

Knickerbocker's History of New York. 1809. Begun as a burlesque on Dr. Samuel Mitchell's *Picture of New York,* this work developed into an independent comic history and satire. It established Irving's reputation as a writer.

The Sketch Book. 1819. A collection of essays and sketches. Contains Irving's most famous tales, "Rip Van Winkle" and "The Legend of Sleepy Hollow".

Bracebridge Hall. 1822. A sequel to the *Sketch Book,* containing "Dolph Heyliger."

Tales of a Traveller. 1824. Exhausts the vein of the *Sketch Book.*

The Life of Columbus. 1828.

The Conquest of Granada. 1829. Perhaps Irving's best historical writing.

The Alhambra. 1832. Spanish sketches and legends.

A Tour on the Prairies. 1835.

Astoria. 1836.

Oliver Goldsmith. 1849. Sympathetic biography.

The Life of George Washington. 1855–59. Excellent biography.

James Fenimore Cooper, 1789–1851. Born at Burlington, New Jersey, September 15, 1789; was taken in infancy to Cooperstown, New York; grew up in this backwoods settlement where he observed frontier types. Left Yale after three years to go to sea. Married Miss DeLancy of loyalist family in 1811. Accidentally took to fiction in 1820 when he wrote his first novel to prove his ability. In Europe from 1826 to 1833. Upon his return he criticized American democracy and became involved in various controversies. He brought suit against New York newspapers, and though he won his case, he antagonized the public. Cooper was a voluminous writer. He was the first major American novelist.

Precaution. 1820. A novel of English society life; inspired by his wife's challenge to outdo an inferior English novel.

The Spy. 1821. First novel of the Revolution.

The Pilot. 1823. First and best American novel of the sea.

Leatherstocking Tales.

The order in which these novels were published is as follows:

The Pioneers. 1823.

The Last of the Mohicans. 1826.

The Prairie. 1827.

The Pathfinder. 1840.

The Deerslayer. 1841.

Arranged according to the succession of events in the life of the principal character, Natty Bumppo, the scout, known also as Hawkeye or Leatherstocking:

The Deerslayer. 1841. Shows Natty Bumppo as a young hunter.

The Pathfinder. 1840. Deals with the scout as a lover.

The Last of the Mohicans. 1826. The scout in his prime.

The Pioneers. 1823. Here shown as an old hunter.

The Prairie. 1827. Deals with the old age and death of Leatherstocking.

Other Novels.

Homeward Bound and *Home as Found.* 1838. Contain criticisms of America.

Satanstoe. 1845. An excellent novel dealing with colonial life in New York; the best of the Littlepage manuscripts.

For complete list of works, see CHAL, Vol. I.

William Cullen Bryant, 1794–1878. Born in Cummington, Massachusetts; the son of a physician. Entered Williams College at sixteen, but left after one year to study law. In 1825 he gave up his legal practice and went to New York, where he soon became editor of the *Evening Post.* He had many literary contacts. He was the first important American poet, and a distinguished critic and essayist. His nature poems show the influence of Thomson, Cowper, and Wordsworth; his most famous poem *Thanatopsis* derives from the "Graveyard School", principally from Blair and Kirk White.

The Embargo. 1808. A juvenile satire on Jefferson's peace policy.

Thanatopsis. Written 1811; published in the *North American Review* Sept., 1817. This poem brought him lasting fame.

Poems. 1821.

Poems. 1832.

The *Iliad.* 1870. The *Odyssey.* 1871–72. Translations.

James Kirke Paulding, 1788–1860. A friend of Irving; intensely patriotic; lacked finish.

John Bull and Brother Jonathan. 1812. Political satire.

The Backwoodsman. 1818. A poem of frontier life, showing the influence of Scott.

The Dutchman's Fireside. 1831. A novel of colonial life.

Westward Ho. 1832.

Joseph Rodman Drake, 1795–1820. Remembered chiefly for *The Culprit Fay.* 1816. This is a narrative and descriptive poem of a fay who loved a mortal maiden. Its setting is the Hudson valley.

The American Flag. 1819.

Fitz-Greene Halleck, 1790–1867. An intimate friend and literary partner of Drake. His poetry shows the influence of Campbell and Byron.

Fanny. 1819.

Marco Bozzaris. 1825.

Alnwick Castle. 1827.

John Howard Payne, 1792–1852. Actor, author, and adapter of plays.

Brutus. 1818.

Clari. 1823. An opera. Contains the song "Home Sweet Home".

Charles II. 1824.

Samuel Woodworth, 1785–1842. A New York editor who is remembered for writing "The Old Oaken Bucket". 1817.

George P. Morris, 1802–1864. Was editor of the New York *Mirror* and the *Home Journal.* Wrote, in 1837, "Woodman, Spare that Tree".

Gulian C. Verplanck, 1786–1870. A minor Knickerbocker writer who contributed to the *Talisman* and edited Shakespeare.

New England Writers.

Lydia Huntley Sigourney, 1791–1865. A voluminous writer of mediocre sentimental tales; called the "American Mrs. Hemans".

James Gates Percival, 1795–1856. A geologist who wrote poetry. His poems show the influence of Byron and Shelley; they have feeling but lack form.

Prometheus. 1820.

Clio. 1822–27.

"Seneca Lake." 1843. His best lyric.

William Ellery Channing, 1780–1842. Author of *Unitarian Christianity.* 1819. This historically important sermon joined unitarianism with transcendentalism.

Richard Henry Dana, 1787–1879. A Boston author and editor who wrote essays, reviews, prose tales, and poems. He was the father of Richard Henry Dana, II.

The Idle Man. 1821–22. A collection of prose tales.

The Buccaneer. 1827. A long poem of the sea.

Washington Allston. 1779–1843. An American painter.

The Sylphs of the Season. 1813.

Monaldi. Written 1822; published 1842. Melodrama.

George Ticknor, 1791–1871. Introduced German methods of study at Harvard College, and, through his teaching and writing, advanced our knowledge of European culture. In 1849 published an excellent history of Spanish literature.

Edward Everett, 1794–1865. An eloquent public speaker whose oratory represents the ornate manner typical of his period.

Joseph Story, 1779–1845. A politician, judge, and professor in the Harvard law school; wrote verses in his youth.

The Power of Solitude. 1804.

John Pierpont, 1785–1866. Pastor of the Hollis Street Church, Boston. Wrote occasional verse.

The Airs of Palestine. 1816, 1840.

Lucius M. Sargent, 1786–1867. A Boston poet who was interested in the temperance movement.

Hubert and Ellen. 1812.

Henry Coggswell Knight, 1788–1835. A native of Massachusetts. His poetry shows the influence of Wordsworth and Coleridge.

The Cypriad. 1809.
The Broken Heart. 1815.
Poems. 1821.

Sarah Wentworth Morton, 1759–1846.
Ouabi, an Indian Tale. 1790. Sentimental verse.

Lydia Maria Child, 1802–1880. An abolitionist who wrote novels dealing with American history.
Hobomok. 1821.
The Rebels. 1822.

Maria Gowen Brooks, 1795–1845. A widow who wrote verses "for consolation". Shows the influence of Moore and Southey.
Judith, Esther and other Poems. 1820.
Zophiel, or The Bride of Seven. 1833. An Eastern tale.
Idomen. 1843. Autobiographical.

Catherine M. Sedgwick, 1789–1867. A Massachusetts schoolmistress who wrote historical romances.
Redwood. 1824.
Hope Leslie. 1827.
The Linwoods. 1837. Her best novel; a tale of the Revolutionary war.

Thomas Green Fessenden, 1771–1837. Remembered as a writer of satire.
A Terrible Tractoration. 1803. A satire on

scientific inventions written in four-line stanzas of Hudibrastic verse.

Democracy Unveiled. 1806. A bitter attack on the Democrats and Jefferson.

Tabitha G. Tenney, 1762–1837. A native of Exeter, New Hampshire, who satirized the sentimental romances of her day.

Female Quixotism. 1808.

John Neal, 1793–1876. A New England writer of Cooperesque historical romances tinctured with Byronic sentimentalism. Much of his work, though turgid and bombastic, shows imagination.

Keep Cool. 1817.

The Battle of Niagara. 1818. A poem.

Logan. 1822.

Seventy-Six. 1823.

Brother Jonathan. 1825.

The Down-Easters. 1833.

Wandering Recollections of a Somewhat Busy Life. c. 1868.

Philadelphia Writers.

Although Philadelphia was the most important city in America at the beginning of the nineteenth century, it contained but few writers who are now remembered.

Joseph Dennie, 1768–1812. A native of Boston and a graduate of Harvard, he moved to Philadelphia where from 1801 until his death he

edited the *Portfolio,* adopting the pseudonym "Oliver Oldschool". He wrote Addisonian essays on miscellaneous subjects, particularly literary and dramatic criticism.

Lay Preacher. 1795–96.

Charles Jared Ingersoll, 1782–1862. A Pennsylvania lawyer and politician who is remembered only for his criticism (mostly favorable) of American customs and institutions.

Inchiquin the Jesuit's Letters. 1810.

John Blair Linn, 1777–1804. Brother-in-law of Charles Brockden Brown.

Bourville Castle. 1797. A popular play.

Valerian. 1805. A narrative poem.

Joseph Hopkinson, 1770–1842. Author of "Hail Columbia".

Southern Writers.

During this period conditions in the South were not favorable to the production of notable literature. A few minor writers deserve mention.

John Pendleton Kennedy, 1795–1870. A Maryland lawyer and politician who wrote fiction as an avocation. Editor of the *Red Book* (1818–19) to which he made contributions.

Swallow Barn. 1832. Sketches of life in Virginia; influenced by Irving.

Horseshoe Robinson. 1835. A Cooperesque novel of the Revolution in the Carolinas.

Rob of the Bowl. 1838.

Memoirs of the Life of William Wirt. 1840.

Francis Scott Key, 1780–1843. Author of "The Star Spangled Banner".

Edward Coate Pinkney, 1802–1828. Remembered as the author of a few "gallant and sentimental songs" of which "A Health" is the best known.

William Wirt, 1772–1834. A Southern lawyer and politician whose Addisonian essays and highly colored life of Patrick Henry were popular in their day.

Letters of a British Spy. 1803.

Sketches of the Life and Character of Patrick Henry. 1817.

Richard Henry Wilde, 1789–1847. Author of the song "My Life Is Like the Summer Rose". Also wrote *Hesperia,* a long poem published in 1867.

Western Writers.

West of the Alleghenies the two chief literary centers were Lexington, Kentucky, and Cincinnati. *The Medley,* which was the first Western literary monthly, was begun at Lexington in 1803. During the early decades of the nineteenth cen-

tury, however, the West produced few writers, none of real importance.

Timothy Flint, 1780–1840. A native of Massachusetts who went West as a missionary and was for a time editor of a magazine in Cincinnati.

Francis Berrian, or the Mexican Patriot. 1826.
George Mason, the Young Backwoodsman; or, Don't Give Up the Ship. 1829.

James Hall, 1798–1868. An editor, lawyer, and judge who wrote much concerning the West.

Legends of the West. 1832.
Harpe's Head, A Legend of Kentucky. 1833.
Tales of the Border. 1835.

Orators and Scholars.

As in the Revolutionary period, public speaking was held in high esteem in this country during the first half of the nineteenth century. Among the many orators of the time, Daniel Webster stands out as preëminent.

Daniel Webster, 1782–1852. Born in New Hampshire; graduated from Dartmouth, 1801; Representative in Congress, 1813–15, 1823–27; Senator from Massachusetts, 1827–41, 1845–52; Secretary of State, 1841–43. Webster's oratory was formal, dignified, eloquent, and had "a touch of the artificial diction of the older classic . . .

school". It was lacking in cultural background and breadth of appeal.

Orations.

Dartmouth College Case. 1818.
Plymouth Oration. 1820.
Bunker Hill Address. 1825.
Oration on Adams and Jefferson. 1826.
Reply to Hayne. 1830.
Seventh of March Speech. 1850.

Mason L. Weems, 1760?–1825. A Virginia preacher who brought out a timely biography of Washington. This popular account is the source of the hatchet story and of other myths about Washington.

Life of Washington. 1800.

John Marshall, 1755–1835. The famous Chief Justice of the United States not only contributed to literature with his admirably written decisions, but also wrote a standard life of Washington.

Life of Washington. 5 vols. 1804–7.

Jared Sparks, 1789–1866. An early American historian and biographer who was professor of history and president at Harvard college. He edited the writings of Washington and Franklin, and wrote a number of biographies, now largely superseded.

Henry Rowe Schoolcraft, 1793–1864. Author of historical and ethnological works on the Indians.

Algic Researches. 1839.

The Myth of Hiawatha and other oral Legends. 1856.

Alexander Wilson, 1766–1813. A famous ornithologist who in his early years wrote some pleasing lyrics and descriptive poetry.

The Foresters. 1807. A descriptive narrative.

Noah Webster, 1758–1843. America's pioneer lexicographer.

Dissertations on the English Language. 1789.

Dictionary. 1825.

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Riley, W. *American Thought.* 1915.

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Van Doren, C. *The American Novel.* 1921.

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Washington Irving. Complete edition in 21 vols. 1860–61. Knickerbocker edition, 40 vols. 1897.

Biography. Life by P. M. Irving, 1862–63; G. S. Hellman, 1926.

James Fenimore Cooper. Collected Works. 33 vols. 1854.

Biography. Life by T. R. Lounsbury (AML), 1883. *Correspondence of Cooper.* 1922.

William Cullen Bryant. Works. Edited by Parke Godwin. 6 vols. 1883–84.

Biography. Life by Parke Godwin, 1883; John Bigelow (AML), 1890; J. G. Wilson, *Bryant and his Friends.* 1886.

Fitz-Greene Halleck. Poetical Works. 1847, 1850, 1852, 1853, 1854, 1855, 1858, 1859. Poetical writings with extracts from those of Joseph Rodman Drake. J. G. Wilson, 1869, 1885.

Biography. Standard Life by J. G. Wilson, 1869.

Joseph Rodman Drake. No collected edition. Poems by Croaker, Croaker and Co., and Croaker, Jr. New York *Evening Post.* 1819. *The Culprit Fay and Other Poems.* 1835. *The American Flag.* 1861.

Biography. See J. G. Wilson's *Bryant and his Friends.* 1886.

V

THE MID-CENTURY

1830–1865

No period in American literary history has produced more great writers than did the thirty years immediately preceding the Civil War. Emerson, Longfellow, Hawthorne, Whittier, Holmes, and Poe, all born in the first decade of the century, began their literary careers before 1835. Though these writers and their contemporaries were influenced by European literature, especially by the English Romantic movement, their work as a whole is distinctively American, and is more original and more mature than that of their predecessors. The Transcendental movement, which centered in New England, profoundly affected the literature of this period; and abolitionism, though concerned more directly with politics, influenced certain writers, particularly Whittier, and is reflected in much of the literature of the time. Literary supremacy now passed from New York to New England, and Boston once more became the intellectual center of the country.

The New England Transcendentalists.

Transcendentalism, according to Emerson, means idealism as it appeared in New England about 1840. It was an outgrowth of the old Puritan faith modified by new intellectual currents from abroad. German idealistic philosophy as interpreted by Coleridge and Carlyle, the writings of Cousin, and the poetry of Wordsworth were the main European influences. The movement was not formal or systematic; it was rather an intellectual and spiritual renaissance to which men and women of different beliefs, but of a common faith, contributed. The transcendentalists were agreed in opposing the empirical philosophy of Locke and in maintaining the validity of innate ideas which, they held, transcend experience. Emerson's essay on self-reliance is, in part, an expression of this conviction. The vagaries of some of the more enthusiastic transcendentalists—of Alcott, for example—invited popular distrust; but the movement as a whole was sanative and inspiring. It broadened the intellectual life of the country by opening up new fields of thought, and it stimulated writers of diverse views to vigorous expression.

The Symposium.

The Symposium or Transcendental Club, organized in 1836, was an association of transcen-

dentalists and their friends. It was informal. Some of its leading members were: Emerson, Thoreau, Alcott, Margaret Fuller, George Ripley, James Freeman Clarke, Theodore Parker, W. H. Channing, and Jones Very.

The *Dial*. 1840–44.

The *Dial* was a quarterly magazine originally edited by Margaret Fuller and later by Emerson. It was a notable literary venture including as it did some of the early writing of men like Emerson and Thoreau.

Brook Farm. 1841–47.

Another tangible result of transcendentalism is seen in the Brook Farm Settlement. This was an experiment in coöperative living which was supervised by George Ripley. Hawthorne and Charles A. Dana took part in this experiment, but Emerson regarded it as impracticable. Hawthorne soon became disillusioned. Later he used Brook Farm as the scene for his *Blithedale Romance*.

Ralph Waldo Emerson, 1803–1882. Born in Boston, May 25, 1803; attended the Boston Latin School; graduated from Harvard college in 1821; taught school for four years; Harvard Divinity School, 1825–28; pastor of the Second Church from 1829 to 1832; resigned from his pastorate

because he did not wish to administer the Lord's Supper. In 1829 had married Miss Ellen Tucker who died in 1832. Went to Europe for a year, visiting Italy, France, and England; met Landor, Coleridge, Carlyle, and Wordsworth. After his return he preached in Unitarian pulpits and delivered lyceum lectures. From 1834 until his death in 1882 he resided in Concord. Made two more trips to Europe, in 1847 and in 1872. Some critics regard Emerson as the greatest American man of letters; he is generally considered the most representative of the Transcendentalists. His influence on American thought has been very great.

Emerson is famous both as a poet and as an essayist. The central thought of the essays is expressed in *Nature* and amplified with many illustrations in "The Over-Soul", "Self-Reliance", "Compensation", etc. This idea is the Platonic doctrine of the Over-Soul "within which every man's particular being is contained, and made one with all other". In certain poems also, Emerson expressed this central thought; for example, "Each and All", "Compensation", etc.

His poems may be conveniently grouped as follows:

Nature Poems.

"The Rhodora." Written 1834; published 1839.

"The Humble Bee." Written 1837; published 1839.

"My Garden." Written 1846; published 1866.

"Seashore." Written 1857; published 1864.

Occasional Poems.

"Concord Hymn." 1837.

Philosophical Poems.

"Each and All." Written 1834; published 1839.

"The Problem." Written 1839; published 1840.

"Compensation." 1841.

"The Sphinx." 1841.

"Holidays." 1842.

"Days." 1851.

"Brahma." 1857.

Editions.

Poems. 1847.

Poems. 1865.

May-Day. 1867.

Revised edition. 1878.

Prose.

Nature. 1836.

The American Scholar. 1837. Called the Declaration of Independence for American letters.

Divinity School Address. 1838. Called the Declaration of Independence for American religion.

Essays. 1841.

Essays. Second Series. 1844.

Miscellanies. 1849.
Representative Men. 1850.
English Traits. 1856.
The Conduct of Life. 1860.
Society and Solitude. 1870.
Journals. 1909–14.

Henry David Thoreau, 1817–1862. Born at Concord, Massachusetts, July 12, 1817; graduated from Harvard, 1837; became in turn a school teacher, pencil maker, and land surveyor; lived in Emerson's household from 1841 to 1843. In 1845 he built a cabin on the shore of Walden Pond, where he lived alone for two years. Made several walking tours and one long boat trip through New England, thus securing material for some of his writing. Delivered occasional lectures and wrote a few essays for the *Dial.* Also kept a journal which is now highly regarded, both for its biographic interest and its literary value. He died May 5, 1862. Thoreau was an individualist, "a village rebel"; originated the modern idea of passive resistance to the authority of Church and State; started the vogue of the simple life. As a transcendentalist philosopher, he was second only to Emerson in importance.

Since his death Thoreau's fame has increased steadily with the growing recognition of his importance. He is the first great writer on nature in modern literature and the most notable ex-

ponent of the simple life. His style at its best is charming.

A Week on the Concord and Merrimac Rivers. 1849. Though essentially original, this first book shows the influence of Carlyle and Emerson.

Walden. 1854. Thoreau's masterpiece.

Excursions. 1863.

The Maine Woods. 1864.

Early Spring in Massachusetts. 1881.

Amos Bronson Alcott, 1799–1888. An eccentric, mystical transcendentalist whose radical theories and methods led him into various difficulties as a teacher, farmer, and writer. He was interested in many fads of the day, including dress reform, dietetics, the water cure, etc. Aided in founding the Symposium and the Concord School of Philosophy. Established "Fruitlands", a farm on which he attempted unsuccessfully to build an ideal community. He was the father of Louisa May Alcott.

"Orphic Sayings." Published in the *Dial,* 1840–44.

Concord Days. 1872.

Sonnets and Canzonets. 1882.

Margaret Fuller, 1810–1850. Born in Cambridgeport, Massachusetts; educated by her father, learning Latin, German, French, and Italian; taught in Alcott's school in Boston; edited the *Dial* from 1840 to 1842; literary editor of the

New York *Tribune;* social worker; married Count Ossoli in 1847; drowned in boat wreck off Fire Island in 1850. She was the most famous woman connected with the transcendental movement.

Woman in the Nineteenth Century. 1844.
Papers on Literature and Art. 1846.

Theodore Parker, 1810–1860. A radical Unitarian minister and abolitionist who aided fugitive slaves and took other practical measures in support of abolitionism. Contributed to the *Dial;* edited the *Massachusetts Quarterly Review,* 1849–52. His writings were mainly in the form of sermons and essays.

George Ripley, 1802–1880. A scholarly Unitarian minister who became the leader of the Brook Farm Association, and afterward literary editor of the New York *Tribune.* His writings are no longer read except by students of the period.

Christopher P. Cranch, 1813–1892. A minor transcendentalist poet who is remembered for a few short lyrics, the best of which is "Stanzas", published in the *Dial.*

Jones Very, 1813–1880. A Unitarian clergyman and mystical poet; published seven hundred poems, many of them sonnets. Remembered chiefly as a member of Emerson's circle.

William Ellery Channing, 1818–1901. A nephew of the famous preacher; wrote poetry and also a biography of Thoreau.

George William Curtis, 1824–1892. Contributed to the *Dial* and was a resident at Brook Farm. For his later career see p. 76.

Charles A. Dana, 1819–1897. Like Curtis, Dana was associated in his early years with the transcendental movement. He is now remembered as an able editor of the New York *Tribune* and the New York *Sun*.

Orestes A. Brownson, 1803–1876. Founder of the *Boston Quarterly Review* and *Brownson's Quarterly Review*. Associated with the transcendental movement.

Charles Elwood, or The Infidel Converted. 1840. A novel.

The Spirit-Rapper, an Autobiography. 1854.

James Freeman Clarke, 1810–1888. A Unitarian clergyman, abolitionist, and author.

Ten Great Religions. 2 vols. 1871–83.

New England Poets and Essayists.

John Greenleaf Whittier, 1807–1892. Born in Haverhill, Massachusetts, December 17, 1807, of Quaker ancestry; educated in the district school and Haverhill Academy; edited weekly papers at Haverhill and Hartford; forced by poor

health to return to his farm at Haverhill. In 1836 moved to Amesbury where he lived until his death. Became an abolitionist through Garrison's influence, and took an active part in spreading anti-slavery propaganda. Died September 7, 1892. Whittier was a prolific writer, especially of poems dealing with slavery, of which the best are "Massachusetts to Virginia" and "Ichabod". The anti-slavery poems as a whole, though vigorous, are of limited poetic value. His ballads are the best in American literature. *Snow-Bound* is the finest descriptive poem of New England. His religious verse, at its best, is excellent. Whittier's lack of finish, his diffuseness, and his defects of rhyme and meter, keep him out of the first rank of major American poets.

Poetry.

Legends of New England. 1831.
Moll Pitcher. 1832.
Mogg Megone. 1836.
Poems. 1838.
Ballads and Other Poems. 1844.
Voices of Freedom. 1846, 1849.
Home Ballads and Poems. 1860, 1861.
Snow-Bound. 1866.
Maud Muller. 1867.

Prose.

Margaret Smith's Journal. 1849. A fictitious but accurate picture of Colonial days.

James Russell Lowell, 1819–1891. Born in Cambridge, Massachusetts, February 22, 1819; graduated from Harvard college, 1838, and from Harvard Law School, 1840; in 1844 married Maria White who interested him in abolitionism; in 1855 delivered the Lowell Institute lectures at Boston, and, as a result, succeeded Longfellow at Harvard as Smith professor of modern languages. From 1857 to 1861 was editor of the *Atlantic Monthly,* making it the foremost American magazine. In 1863 he became an editor of the *North American Review.* Was Minister to Spain, 1877–1880, and Ambassador to England, 1880–85. Received the D.C.L. from Oxford. Died August 12, 1891. Lowell's first volume shows the influence of Tennyson, Shelley, Keats, and Wordsworth. He imitated less as he grew older, but some of his later poems were obviously influenced by Browning and Arnold. Lowell excelled as a writer of satire and humorous verse, as in *A Fable for Critics* and the *Biglow Papers,* and in occasional poems like the *Commemoration Ode.* He fails of the highest rank in American poetry because of his unevenness of style, his tendency to diffuseness, and his untimely facetiousness. His prose writings are concerned with two main subjects: literary criticism and politics. As a critic he is unsurpassed in American literature. His versatility as poet, critic, essayist, and

scholar entitles him, in a sense, to preëminence as an American man of letters.

Poetry.

His poems may be conveniently classified as lyrics, nature poems, satires and humorous poems, and odes.

Lyrics.

"Rhœcus." 1843.
"A Legend of Brittany." 1847.
"The Changeling." 1847.
"The First Snow-Fall." 1849.
"Auf Wiedersehn." 1854.

Nature Poems.

"To the Dandelion." 1845.
"An Indian Summer Reverie." 1847.
The Vision of Sir Launfal. 1848.

Satires.

A Fable for Critics. 1848.
The Biglow Papers. First series, 1848; second series, 1867.

Odes.

Ode Recited at the Harvard Commemoration. 1865.
Under the Old Elms. 1875.

Prose.

Conversations on Some of the Old Poets. 1845.
Among My Books. First series, 1870; second series, 1876.
My Study Windows. 1871.
Democracy and Other Addresses. 1887.
Letters. 1893.

Henry Wadsworth Longfellow, 1807–1882. Born in Portland, Maine, February 27, 1807; in 1825 graduated from Bowdoin college where he was a classmate of Hawthorne; traveled extensively in Europe; professor of modern languages at Bowdoin, 1829–34, at Harvard, 1834–54; LL.D., Cambridge University; D.C.L., Oxford; lived at Cambridge, Massachusetts, from 1836 until his death in 1882. Though Longfellow's fame has diminished somewhat since his death, he is still the most widely read American poet. He is thoroughly representative of New England culture. He held himself aloof from the abolitionist movement and other political and social reforms. He did much to introduce European literature in America; his works reflect long study of foreign models, particularly German and Scandinavian. His early writings were influenced by Irving and Bryant. Longfellow's prose tales are of slight importance.

Poetry.

Voices of the Night. 1834.
Ballads and Other Poems. 1841.
Poems on Slavery. 1842.
The Spanish Student. 1843.
The Belfry of Bruges and Other Poems. 1845.
Evangeline. 1847.
The Golden Legend. 1851.
Hiawatha. 1855. Indian legends written in the trochaic meter of the Finnish epic, *Kalevala.*
The Courtship of Miles Standish. 1858.
Tales of a Wayside Inn. 1863.
The New England Tragedies. 1868.
The Divine Tragedy. 1871.
The Masque of Pandora. 1875.
In the Harbor. 1882.

Prose.

Outre-Mer. 1833–34. Irvingesque sketches of Europe.
Hyperion. 1839. Autobiographical romance.
Kavanagh. 1849. A novel of New England life.

Oliver Wendell Holmes, 1809–1894. Born in Cambridge, Massachusetts, August 29, 1809; attended Phillips Academy at Andover; graduated from Harvard 1829; studied law for a year, but abandoned it to take up medicine; studied medicine two years in Boston and two years in Paris;

physician, Boston, 1836–39; Professor of Anatomy, Dartmouth, 1834–40, Harvard, 1847–82; Litt.D., Cambridge; LL.D., Edinburgh; D.C.L., Oxford; lived in semi-retirement from 1882 until his death in 1894. Holmes was a successful physician and a good medical lecturer. Though early noted as a wit, he did not achieve literary fame until he published the Autocrat papers. Holmes was a master of *vers de société,* like Prior, Gay, Praed, and Dobson. Only a few of his serious lyrics are of permanent value; he excelled in "familiar verse" of a humorous or comic turn. In addition to his poems, the famous Autocrat essays, and miscellaneous prose, he wrote three novels. He was too versatile to be profound and too provincial to be truly great.

Serious Lyrics.

"Old Ironsides." 1830.
"The Chambered Nautilus." 1858.
"Hymn of Trust." 1859.
"A Sun-Day Hymn." 1859.

Humorous Verse.

"The Height of the Ridiculous." 1830.
"My Aunt." 1831.
"The Last Leaf." 1831.
"On Lending a Punch-Bowl." 1849.
"Dorothy Q." 1871.

Narrative Poems.

"The Ballad of the Oyster-Man." 1830.
"The Deacon's Masterpiece, or the Wonderful One-Hoss Shay." 1858.
"Grandmother's Story of Bunker Hill." 1875.

Occasional Poems.

"Poetry: A Metrical Essay." 1836.
"The Boys." 1859.
"Bill and Joe." 1868.

Prose.

Homeopathy, and its Kindred Delusions. 1842.
The Contagiousness of Puerperal Fever. 1843.
Soundings from the Atlantic. 1863.
Medical Essays. 1883.

"Autocrat Series."

The Autocrat of the Breakfast Table. 1858. Brilliant "table talk"; the most famous book of light essays in American literature.
The Professor at the Breakfast Table. 1859.
The Poet at the Breakfast Table. 1872.
Over the Tea Cups. 1890.

Fiction.

Elsie Venner. 1861.
The Guardian Angel. 1867.
A Mortal Antipathy. 1885.

Biographies.

John Lothrop Motley. A Memoir. 1878.

Life of Ralph Waldo Emerson. 1884. AML Series.

Minor New England Poets.

William Wetmore Story, 1819–1895. A Massachusetts lawyer; lived in Italy after 1848; attained an international reputation as a sculptor. Remembered for two or three graceful lyrics and a Browningesque monologue.

"Cleopatra." 1868.

"A Roman Lawyer in Jerusalem." 1870.

Thomas William Parsons, 1819–1892. A Boston dentist who became a student of Dante; noted for his translation of the *Inferno.* 1843–67. Also wrote "On a Bust of Dante". 1854.

Samuel F. Smith, 1808–1895. Author of "America." 1832.

Julia Ward Howe, 1819–1910. Author of "The Battle Hymn of the Republic". 1862.

New England Novelists.

Nathaniel Hawthorne, 1804–1864. Born in Salem, Masachusetts, July 4, 1804; graduated from Bowdoin, 1825, in the class with Longfellow; lived in seclusion for twelve years at Salem; wrote his first sketches and tales for the *Token;* invested his savings in the Brook Farm experi-

ment and resided in the colony for about a year; married Sophia Peabody in 1842; resided for four years in the Old Manse at Concord, where he was a neighbor of Thoreau and Emerson; in the United States custom service at Salem; consul at Liverpool, 1853–57; traveled in Europe, 1858–60; died at Plymouth, New Hampshire, May 18, 1864. Hawthorne's fame has increased steadily since his death. Though he made New England "classic ground" in American literature, he was not a typical New Englander. He was neither a Puritan, in the ordinary sense of the word, nor a transcendentalist. His writings show the influence of the European romanticists and of the Americans, Charles Brockden Brown and Poe. Concerned with the "effects of sin upon the soul", he tested Emerson's transcendental doctrines in *The Scarlet Letter* and *The House of the Seven Gables,* and found them out of harmony with actual human experience. As our first great literary artist in the realm of fiction, and one of our few writers to create a world classic, Hawthorne stands in the very front rank of American authors.

Tales.

Twice-Told Tales. First series, 1837; second series, 1842.

Mosses from an Old Manse. 1846.

Grandfather's Chair. 1841–42.

Biographical Stories for Children. 1842.

The Snow Image and Other Twice-Told Tales. 1851.

A Wonder Book. 1851.

Tanglewood Tales. 1853.

Romances.

Fanshawe. 1828. His first book was a failure.

The Scarlet Letter. 1850. "A study of the effects of sin upon the soul." The setting is Puritan Boston of the seventeenth century. This novel is Hawthorne's masterpiece and possibly the greatest American work of fiction.

The House of the Seven Gables. 1851. A less powerful, but very interesting, study of sin and retribution; the setting is New England of the nineteenth century.

The Blithedale Romance. 1852. A novel based on Hawthorne's experience of Brook Farm.

The Marble Faun. 1860. Originally published in London as *The Transformation.*

The Dolliver Romance. 1864, 1876. An unfinished romance.

Septimus Felton. 1872. Also unfinished.

Dr. Grimshaw's Secret. 1883. Left incomplete.

Miscellaneous Prose.

Our Old Home. 1863.

American Note-Books. 1868.

English Note-Books. 1870.

French and Italian Note-Books. 1872.

Minor Novelists.

Daniel Pierce Thompson, 1795–1868. A Vermont lawyer, judge, and author who wrote historical fiction in the manner of Cooper.

The Green Mountain Boys. 1839. A sixty-edition novel of Vermont and Ethan Allen.

Locke Amsden. 1847. A semi-autobiographical romance.

The Rangers. 1851. A story of Vermont in the Revolution.

William Ware, 1797–1852. A Unitarian clergyman who wrote historical novels.

Zenobia. 1838.

Aurelian. 1848.

Oliver Wendell Holmes. See p. 70.

Sylvester Judd, 1813–1853. A Unitarian clergyman of Augusta, Maine, who wrote two novels of New England life and a book of verse.

Margaret. 1845. Revised, 1851. His best book; a transcendental story of New England.

Philo, an Evangeliad. 1850. Verse.

Richard Edney. 1850.

Harriet Beecher Stowe, 1818–1896. Born in Litchfield, Connecticut; daughter of the Reverend Lyman Beecher, and sister of Henry Ward Beecher; married Professor Stowe in 1836; remembered as the author of the famous anti-

slavery novel, *Uncle Tom's Cabin.* In *Old Town Folks* Mrs. Stowe has left us a sympathetic portrayal of New England life.

Uncle Tom's Cabin. 1851–54. A timely, melodramatic story of slavery in the South.

A Key to Uncle Tom's Cabin. 1853.

Dred, a Tale of the Great Dismal Swamp. 1856.

The Minister's Wooing. 1859.

Old Town Folks. 1869.

Richard Henry Dana, Jr., 1815–1882. A Boston lawyer and abolitionist who owes his literary reputation to his famous account of a cruise to California.

Two Years Before the Mast. 1840.

Hale, Edward Everett, 1822–1909.

The Man without a Country. 1863.

New York Writers.

Although Boston remained the literary capital of the country until about 1880, many young writers were attracted to New York because it was our chief publishing center and offered many editorial positions on newspapers and magazines. Poe, for example, drifted to New York, as did Willis and others, mainly in search of economic opportunity.

Nathaniel Parker Willis, 1806–1867. Born in Portland, Maine; educated at Yale; founded in Boston the *American Monthly Magazine,* which

failed; moved to New York and became associated with George P. Morris as editor of the New York *Mirror;* later edited the *New Mirror* and the *Home Journal;* traveled extensively in Europe. An extremely versatile writer, Willis was known in his day as a poet and dramatist as well as a journalist. He is now largely forgotten.

Bianca Visconti. 1837. A tragedy in verse.

Tortesa, the Usurer. 1839. A comedy.

Pencillings by the Way. 1844. Travel sketches.

Letters from under a Bridge. 1844.

Rufus Wilmot Griswold, 1815–1857. A Baptist clergyman and editor who is remembered solely for his popular compilations of American literature and for his unsympathetic memoir of Poe.

Poets and Poetry of America. 1842.

Prose Writers of America. 1847.

Park Benjamin, 1809–1864. Editor of the short-lived *American Monthly Magazine,* and author of essays and poetry.

Lewis Gaylord Clark, 1810–1873. Editor of the *Knickerbocker Magazine;* wrote essays and sketches.

Donald G. Mitchell (Ik Marvel), 1822–1908. Wrote essays in the tradition of Irving; best known for his sentimental narrative sketches.

Reveries of a Bachelor. 1850.
Dream Life. 1851.

George William Curtis, 1824–1892. Like Mitchell, Curtis wrote familiar essays in the classical tradition; he also wrote some light travel sketches.

Nile Notes of a Howadji. 1851.
Prue and I. 1856. Sentimental narrative sketch.

Horace Greeley, 1811–1872. Founder and for many years editor of the New York *Tribune;* remembered for his influence rather than for his writings.

Recollections of a Busy Life. 1868, 1873.
What I know of Farming. 1871.

Henry Ward Beecher, 1813–1887. Pastor of Plymouth Church, Brooklyn, 1847–87; more famous as a pulpit orator than as an author.

Liverpool Address. 1863.
Norwood; or Village Life in New England. 1868. A mediocre novel.

Henry T. Tuckerman, 1813–1871. An essayist.
Thoughts of the Poets. 1864.

Caroline M. Kirkland, 1801–1864. Lived for a time in Michigan, where she obtained material for her frontier romances.

A New Home: Who'll Follow? 1839.

Fitz-James O'Brien, 1828–1862. Born in Limerick, Ireland; educated at the University of Dublin; came to New York at the age of twenty-four and joined the "Bohemian" set; killed in the Civil War. O'Brien was a real genius, but his irregular life, hasty writing, and early death prevented great achievement. He was influenced by Poe.

"The Diamond Lens." 1858. A remarkable short story.

"What Was It?" 1859. The idea of this story was borrowed by Maupassant and others.

"The Wondersmith." 1859.

Herman Melville, 1819–1891. Born in New York, August 1, 1819; made a voyage to Liverpool in 1837, and in 1841 joined a whaling crew on a voyage to the Pacific; deserted the ship and lived for some time among cannibals in Taipi, Marquesas Islands; his adventures are described in *Typee* and *Omoo;* returned to America in 1845 on a man-of-war, which he described in *White Jacket.* His masterpiece, *Moby Dick,* is a great epic of whaling, based largely upon his experiences and partly upon his reading. He lived for a few years at Stockbridge, Massachusetts, where he was a neighbor of Hawthorne. His last years, spent in New York, were unfruitful. Melville's fame has increased since 1920 with the growing recognition of *Moby Dick* as a major

American classic, but much of the present enthusiasm for Melville is apparently an extreme reaction against earlier neglect.

Typee. 1846.
Omoo. 1847.
White Jacket. 1850.
Moby Dick. 1851.

Pennsylvania Writers.

During the mid-century, Philadelphia continued to be something of a literary center, though less important than Boston or New York. Both *Godey's Lady's Book* and *Graham's Magazine* were published there, and among the writers, Boker and Taylor were most prominent.

Mrs. Sarah J. Hale, 1788–1879. Author and editor of *Godey's Lady's Book* and various annuals.

Charles Godfrey Leland, 1824–1903. A Philadelphia editor and humorous writer; a friend of Boker, Taylor, and Read.

Hans Breitmann Ballads. 1857. Collected edition, 1871. Written in humorous German-American dialect.

Robert Montgomery Bird, 1805–1854. A physician who early turned to literature; wrote three tragedies and several novels.

The Gladiator. 1831.
Oralloosa. 1832.

The Broker of Bogota. 1834.
Nick of the Woods. 1837. A "tale of border warfare in 1782".

George Henry Boker, 1823–1890. Born in Philadelphia, October 6, 1823; graduated from Princeton, 1842; rendered valuable service to the Union during the Civil War; founded the Union League Club of Philadelphia; in 1871 was appointed United States Minister to Turkey, and in 1875 Minister to Russia. Though best known as a dramatist, Boker also wrote lyrics and sonnets. His romantic tragedies, especially *Francesca da Rimini,* are noted for their intense plots, dramatic characterization, and eloquent poetic style.

Poems.

The Lesson of Life and Other Poems. 1848.
Poems of the War. 1864.
Sonnets. 1886, 1929.

Plays.

Calaynos. London. 1849.
Leonor de Guzman. 1853.
The Betrothal. 1850. A comedy.
Francesca da Rimini. 1855. Romantic tragedy. His masterpiece.

Thomas Buchanan Read, 1822–1872. A Pennsylvania painter and poet who lived much of

his life abroad; remembered for his famous short lyric "Sheridan's Ride". 1865.

Southern Writers.

Before the Civil War the South produced few writers of eminence, but at least one of them is of very great importance to American literature. Poe belongs to Virginia, where he was reared and educated and did much of his early writing. Aside from Poe, however, there was only one writer of more than sectional interest. Sidney Lanier, though he did not begin to publish books until after 1865, really belongs to the era of Hayne and Timrod. The fact is that the South was handicapped, in a cultural sense, by a plantation system that prevented the growth of a compact society and hence the development of literary centers. Baltimore, however, became a seat of culture with the founding of the Johns Hopkins University, while Richmond and Charleston had interesting literary associations.

Edgar Allan Poe, 1809–1849. Born in Boston, January 19, 1809; both of his parents were actors; adopted in 1811 by John Allan of Richmond. Attended school in England, 1815–20; University of Virginia, 1826; in the army between 1827 and 1829; attended West Point, 1830–31. Edited the *Southern Literary Messenger* at Richmond, 1835–37; *Burton's Gentleman's Magazine,*

1839–40; *Graham's Magazine,* 1841–42; editor and part proprietor of the *Broadway Journal,* 1845–46. Married, 1836, his cousin Virginia Clemm, a girl of thirteen, who died in 1847. Poe died in Baltimore, October 7, 1849. No American writer, except Whitman, has been the subject of more controversy than Poe. His temperamental peculiarities, accentuated by occasional intemperance, made it difficult for him to adjust himself to the society of his time. His posthumous reputation was unfavorably affected, for at least a generation, by the prejudiced memoir of his literary executor, Rufus Griswold. Poe's fame as an author rests upon his mastery of the pure lyric, his inventiveness and technique as a writer of short stories, and his literary criticism. His lyrics are not concerned with political and social ideas, but with pride, love, beauty, and death. He defined poetry as "the rhythmical creation of beauty". From this point of view, his lyrics are supreme in American literature. In the field of prose fiction, he virtually originated the modern short story, certainly the detective story; and his theory that the short story must possess unity of effect secured by singleness of theme, symmetry of structure, and harmony of tone, has exerted a powerful influence in America, England, and France. His literary criticism, though at times unduly harsh, was always intelligent, and probably helped to curb the sentimental tenden-

cies of contemporary writers. Poe, however, was essentially a romanticist. His stories show the influence of Charles Brockden Brown, Hoffman, Monk Lewis, Mrs. Radcliffe, and other Gothic writers, and his poetry that of Coleridge, Byron, Keats, and Tennyson.

Poetry.

Four editions of Poe's poems appeared during his life.

Tamerlane and Other Poems. 1827.
Al Aaraaf, Tamerlane, and Minor Poems. 1829.
Poems. 1831.
The Raven and Other Poems. 1845.

Individual Poems.

Death.

"The Sleeper." 1831.
"Lenore." 1831.
"The Conqueror Worm." 1843.
"The Raven." 1845.
"Ulalume." 1847. Written after the death of his wife, Virginia Clemm.
"Annabel Lee." 1849. Virginia Clemm.

Fantasy.

"Israfel." 1831.
"The City in the Sea." 1831.
"The Haunted Palace." 1839.

Personal.

"To Helen." 1831.
"To Helen." 1848. Mrs. Whitman.
"To My Mother." 1849. A sonnet to Mrs. Clemm.

Onomatopoeia.

"The Bells." 1849.

Prose Tales.

Editions.

The Narrative of Arthur Gordon Pym. 1838.
Tales of the Grotesque and Arabesque. 2 vols. 1840.
The Prose Romances of Edgar A. Poe. 1843.
Tales. 1845.
Eureka: A Prose Poem. 1848.

Chief Stories.

Detective.

"The Murders in the Rue Morgue."
"The Mystery of Marie Roget."
"The Purloined Letter."

Mystery.

"The Gold Bug."
"The Balloon Hoax."
"A Descent into the Maelstrom."

Adventure.

"MS. Found in a Bottle."
"The Pit and the Pendulum."
"The Cask of Amontillado."

Romances of Death.

"The Assignation."
"The Masque of the Red Death."
"The Fall of the House of Usher."
"Ligeia."

Literary Criticism.

"The Philosophy of Composition." *Graham's Magazine,* Apr. 1846.

"Hawthorne's Twice-Told Tales . . ." (review) *Godey's Lady's Book,* Nov. 1847.

"The Rationale of Verse." *Southern Literary Messenger,* Oct. and Nov. 1848.

Philip Pendleton Cooke, 1816–1850. A minor Virginia poet; brother of John Esten Cooke.

Froissart Ballads and other Poems. 1847. Contains his best known lyric "Florence Vane".

John Esten Cooke, 1830–1886. A native of Virginia and a prolific writer of romances of the Old South. Besides fiction, he wrote biographies, including a life of Stonewall Jackson. Many of his works are still in print. He was apparently influenced by Simms.

Leatherstocking and Silk. 1854.

The Virginia Comedians. 1854. His best work.

The Youth of Jefferson. 1854.

Abram J. Ryan, 1839–1886. A Roman Catholic priest who wrote poems on religious themes and on the lost cause.

"The Conquered Banner." 1865.

Poems. 1880.

William Gilmore Simms, 1806–1870. A native of Charleston, South Carolina; wrote poems, dramas, and historical fiction; a secessionist whose career was tragically affected by the Civil War. His early poems show the influence of Byron and Wordsworth; his historical tales were written in the manner of Cooper. Simms ranks next to Cooper as a romancer.

Poems.

Atalantis; a Story of the Sea. 1832. Influenced by *Comus.*

The Cassique of Accabee. 1849.

Poems. 1853.

Fiction.

Martin Faber. 1833. A psychological study influenced by Godwin.

Guy Rivers. 1834.

The Yemassee. 1835. His best novel; a story of South Carolina in colonial times.

Novels of the Revolution.

The Partisan. 1835.
The Kinsman. 1841.
Katharine Walton. 1851.

Henry Timrod, 1829–1867. A native of Charleston; closely associated with Simms and Hayne; enlisted in the Confederate army but was mustered out because of ill health; died of consumption at the age of thirty-eight. Timrod wrote sonnets and patriotic verse. His war poems have merit but are inferior to Whittier's. He is best remembered for "Charleston", written in 1861, and "The Cotton Boll".

Poems. 1860.
Collected Poems. 1873. Published with a memoir by Hayne.

Paul Hamilton Hayne, 1830–1886. A friend of Simms and Timrod; was educated at the College of South Carolina; served in the Civil War till his health failed; published volumes of poems in 1855, 1857, 1859, and 1875, and a collected edition in 1882. His verse was musical but too hastily written. It shows the influence of Chaucer, Shelley, Tennyson, and Poe.

"The Island in the South." 1859.
"Aspects of the Pines." 1872.
"Unveiled." 1882.

Sidney Lanier, 1842–1881. Born in Macon, Georgia, 1842; graduated from Oglethorpe Uni-

versity, 1860; permanently injured his health by service in the Confederate Army, 1861–65; became successively a teacher, lawyer, musician; joined the Peabody Orchestra in Baltimore as first flutist, 1873; lectured at Johns Hopkins University, 1878–81; died in 1881. Lanier was the ablest of Southern writers after Poe. Gifted both as a musician and poet, he conceived of poetry as a kind of music, though he did not, like Poe, subordinate moral sense to beauty. Regarded the poet as a prophet and seer. Poor health and an early death prevented him from attaining to the fullness of his powers. Though his productive career came after 1870, he was a romanticist who belonged to the period of Hayne and Timrod. Because of his great interest in versification, movement, alliteration, and tone color, he is often associated with Poe, Swinburne, Rossetti, and Francis Thompson.

Representative Poems.

"The Symphony." 1875.
"The Psalm of the West." 1876.
"The Mocking Bird." 1877.
"The Stirrup-Cup." 1877.
"Evening Song." 1877.
"The Revenge of Hamish." 1878.
"The Marshes of Glynn." 1879.

Chief Works.

Tiger Lilies, a Novel. 1867.
Poems. 1877.
The Science of English Verse. 1880.
The English Novel. 1883.
Music and Poetry. 1898. Essays.

Albert Pike, 1809–1891. Born in Boston; attended Harvard college; taught school in New England; moved to the Southwest in 1831; served in the Mexican War and in the Confederate army; later settled in Washington. He is remembered as the author of "Dixie" and an "Ode to the Mocking-Bird", modeled on Keats' "Ode to the Nightingale".

Hymns to the Gods. 1829–45.
Prose Sketches and Poems. 1834.

Western Writers.

Although the West did not become prominent in American literature before the Civil War, it had, nevertheless, an enthusiastic group of younger writers. And it was during this period that Abraham Lincoln rose to fame.

George D. Prentice, 1820–1870. Born in Connecticut; graduated from Brown; moved to Kentucky in 1830, and became editor of the *Louisville Journal.*

Prenticeana. 1859. A collection of clever newspaper paragraphs.

William D. Gallagher, 1808–1894. Born in Philadelphia; moved to Ohio in 1818; edited newspapers and magazines in Cincinnati and Louisville; encouraged young writers; wrote miscellaneous poems.

Selections from the Poetical Literature of the West. 1841. A compilation.

"Miami Woods." 1881. Shows the influence of Bryant.

Robert Dale Owen, 1801–1877. Son of the Scotch reformer Robert Owen; came to the United States in 1825 to help establish a communistic colony in Indiana; wrote on social and educational problems.

Threading My Way. 1874. Autobiographical.

Henry M. Brackenridge, 1786–1871. Son of H. H. Brackenridge, author of *Modern Chivalry;* wrote miscellaneous historical works.

History of the Western Insurrection. 1817.

Recollections of Persons and Places in the West. 1834.

Abraham Lincoln, 1809–1865. In candor, simplicity, and elevation of style, Lincoln's speeches have never been equaled in American history. His debates with Douglas exhibit remarkable keenness of mind and rare argumentative power. The two inaugural addresses and the *Gettysburg Address* are classic, as is the letter to Mrs. Bixby.

Cooper Union Address. 1860.
First Inaugural. 1861.
Gettysburg Address. 1863.
Second Inaugural. 1865.

Stephen C. Foster, 1826–1864. Author and composer of popular songs; wrote "Old Black Joe", "Old Folks at Home", "Old Kentucky Home", etc.

Literary Historians.

William Hickling Prescott, 1796–1859. A conscientious scholar who followed Irving in the exploration of Spanish history; wrote in a finished style and was widely read both at home and abroad.

Ferdinand and Isabella. 1837.
The Conquest of Mexico. 1843.

John Lothrop Motley, 1814–1877. Minister to Austria and England; notable historian.

Rise of the Dutch Republic. 1856.
History of the United Netherlands. 1860–68.

Francis Parkman, 1823–1893. Combined historical accuracy with literary charm.

The California and Oregon Trail. 1849.
Pioneers of France in the New World. 1865.
Montcalm and Wolfe. 1884.

Humorists.

Most of the distinctively American humor that sprang up with the rise of Jacksonian democracy

and the emergence of the frontier in our national imagination, belongs, of course, to the West and South. Its beginnings, however, may be traced to New England.

East.

Seba Smith, 1792–1868. A pioneer New England dialect writer.

Letters of Major Jack Downing. 1830. Forerunner of the *Biglow Papers.*

Charles Augustus Davis, 1795–1867. A New York humorist whose pseudo Jack Downing is often confused with Smith's.

Letters of Jack Downing. 1834.

Frederick Swartout Cozzens, 1818–1869.

The Sparrowgrass Papers. 1856.

Benjamin Penhallow Shillaber, 1814–1890. Creator of Mrs. Partington, the American Mrs. Malaprop.

Life and Sayings of Mrs. Partington. 1854.

South.

David Crockett, 1786–1836. An eccentric frontier politician of the Southwest whose autobiography is still of interest to students.

Narrative of the Life of David Crockett. 1834.

Colonel Crockett's Exploits in Texas. 1836.

Augustus Baldwin Longstreet, 1790–1870. Wrote realistic descriptions of various phases of Southern life.

Georgia Scenes. 1835.

William Tappan Thompson, 1812–1882. Editor and soldier.

Major Jones' Courtship. 1840.

Johnson J. Hooper, 1815–1862.

Adventures of Captain Simon Suggs. 1846.

George W. Bagby (Moses Adams), 1828–1883.

Selections from the Miscellaneous Writings of Dr. George W. Bagby. 3 vols. 1884–86.

Joseph Grover Baldwin, 1815–1864. Wrote realistic descriptions of "flush times" in the New South.

The Flush Times of Alabama and Mississippi. 1853.

West.

George Horatio Derby (John Phoenix), 1823–1861. Forerunner in the West of the new school of humor. Influenced Mark Twain and Artemus Ward.

Phoenixiana. 1855.

Squibob Papers. 1859.

Henry Wheeler Shaw (Josh Billings), 1818–1885. A newspaper humorist who was noted for his mastery of the aphorism.

Josh Billings. His Sayings. 1865.
Farmers' Allminax. 1870–1880.

David Ross Locke (Petroleum V. Nasby), 1833–1888. Author of popular newspaper letters dealing with humorous aspects of the Civil War and the period of Reconstruction.

The Nasby Papers. 1864.
Divers Opinions. 1865.
Swingin Round the Cirkle. 1866.
The Diary of an Office Seeker. 1881.

Charles Farrar Browne (Artemus Ward), 1834–1867. The best known American humorist before Mark Twain, whom he influenced. Wrote numerous articles about the experiences of Artemus Ward; lectured in this country and in England; contributed to *Punch.*

Artemus Ward, His Book. 1862.
Artemus Ward, His Travels. 1865.
Artemus Ward in London, and Other Papers. 1867.
Artemus Ward: His Works Complete. 1875.

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Journal in 14 vols. See also *The Heart of Thoreau's Journals.* 1927.

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Amos Bronson Alcott. Works. Edited by R. W. Emerson. 1912.

Biography. Life by F. B. Sanborn and W. T. Harris, 2 vols., 1893; Honoré Willsie Morrow, 1927.

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Theodore Parker. Life by O. B. Frothingham, 1874.

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Whittier. Works. Riverside Edition. 7 vols. 1888. Standard Library Edition. 9 vols. 1892. Cambridge Student's Edition. 1 vol. 1914.

Biography. Life and Letters by Samuel Pickard, 1907; G. R. Carpenter (AML), 1903; T. W. Higginson (EML), 1902; Bliss Perry, 1907.

James Russell Lowell. Works. Riverside Edition. 11 vols. 1890. Elmwood Edition. 16 vols. 1904.

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Henry Wadsworth Longfellow. Works. Riverside Edition. 11 vols. 1886. Standard Library Edition. 14 vols. Cambridge Edition. 1 vol.

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Oliver Wendell Holmes. Works. Riverside Edition. 13 vols. 1891. Standard Library Edition. 15 vols. 1892. Autocrat Edition. 15 vols. 1904.

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Biography. Life by C. E. Stowe, 1899; Life and Letters, by Annie Fields, 1897.

Herman Melville. Works. Standard Edition. 16 vols. London, 1924.

Biography. Life by R. M. Weaver, 1921; John Freeman (EML), 1926; Lewis Mumford, 1929.

Edgar Allan Poe. Works. Virginia Edition. 17 vols. 1902 (out of print). Edition by Stedman and Woodberry. 10 vols. 1895. Best one.

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VI

THE LATE NINETEENTH CENTURY

1865–1890

The Civil War marks a dividing line, not only in American history, but also in the history of American literature. From about 1865 the spirit of nationalism grew rapidly all over the country. The older traditions of New England—derived largely from European culture—were no longer dominant. With the election of Lincoln, the West had already won political leadership; and after the war, the westward migration, the building of transcontinental railroads, the rapid growth of cities, and the development of natural resources, made the West more and more important in an economic sense. The democratic spirit of the West began to spread throughout the country and soon found expression in literature.

Though Emerson had, in the *American Scholar,* challenged America to produce a native literature, no one had accepted the challenge until Walt Whitman wrote *Leaves of Grass.* Whitman showed the way for a new literature—native, democratic, and national. He became the spokesman of a new movement.

Walt Whitman, 1819–1892. Born on Long Island, May 31, 1819; attended school in Brooklyn until he was eleven years old; was then apprenticed to a printer and soon became a compositor for a New York paper; 1836–38, taught school in various parts of Long Island; in June, 1836, he established a newspaper at Huntington, L. I.; from 1839 to 1841 he contributed sketches, essays, and poems to the Long Island *Democrat;* in 1841 returned to New York City where he contributed to various magazines and newspapers, writing numerous tales, sketches, essays, and poems; from 1846 to 1848 was editor of the Brooklyn *Eagle;* went to New Orleans in 1848, remaining for a short time as a newspaper editor; returned to Brooklyn and became editor of a Free-Soil paper, but soon resigned; published his first volume of poems in July 1855; continued his journalistic work and lectured until the Civil War; during 1863–65 was an army nurse in hospitals at Washington; government clerk; suffered a paralytic stroke in 1873 and moved to Camden, New Jersey, where he remained an invalid until his death, March 26, 1892. Whitman has been the subject of much controversy, but it is now generally agreed that his influence, both as a prophet and as a poet, has been very great. He is the founder of modern free verse.

Poetry.

Leaves of Grass. 1855.
Leaves of Grass. 1856.
Leaves of Grass. 1860–61.
Drum-Taps. 1865.
Sequel to Drum-Taps. 1865–66.
Leaves of Grass. 1867.

Prose.

Democratic Vistas. 1871.
Specimen Days and Collect. 1882–83.
Walt Whitman's Diary in Canada with Extracts from Other of His Diaries and Literary Note-Books. 1904.

Francis Bret Harte (Bret Harte), 1836–1902. Born August 25, 1836, at Albany, New York; spent his early years in Philadelphia, Boston, and New York; in 1854 moved to California, where he became a journalist and short story writer; though he wrote about mining camps and frontier types of character, he lived in San Francisco; after the success of "The Luck of Roaring Camp", he returned to the East. Harte was influenced mainly by Dickens, and in turn influenced later American short story writers, especially the local colorists, and Kipling. Though somewhat theatrical and sentimental, he added a new field to American literature, starting the "local color" movement, and he also created a

few new types of frontier character. "The Luck of Roaring Camp" marks the beginning of the modern short story.

Prose.

The Luck of Roaring Camp and Other Sketches. 1870. "Other Sketches" include "Tennessee's Partner" and "The Outcasts of Poker Flat".

Mrs. Skagg's Husbands and Other Sketches. 1873. Contains "How Santa Claus Came to Simpson's Bar" and "The Iliad of Sandy Bar".

Gabriel Conroy. 1875. A novel.

Flip, and Other Stories. 1882.

The Argonauts of North Liberty. 1888.

Poetry.

The Heathen Chinee. 1870.

Plain Language from Truthful James. 1870.

East and West Poems. 1871.

Cincinnatus H. Miller (Joaquin Miller), 1841–1913. Born in Indiana, November 10, 1841; moved with his family to Oregon in 1852; became in turn a gold miner, editor, lawyer, and poet; visited England, where he was acclaimed as a great poet; afterward settled in New York, then in Washington, D. C., and finally in Oakland, California. He died February 17, 1913. Miller symbolized for the English the spirit of the West; his poetry, though often crude, is colorful, pic-

torial, and picturesque. The material of his best poems—"The Last Taschastas", "Exodus for Oregon", "The Ship in the Desert", etc.—was drawn from his experience of the western frontier.

Works.

Specimens. 1868.
Joaquin et al. 1869. From this title he was nicknamed "Joaquin".
Songs of the Sierras. 1871.
Songs of the Desert. 1875.
Shadows of Shasta. 1881.
Poems, Complete Edition. 1882.

Edward Rowland Sill, 1841–1887. Born in Windsor, Connecticut, 1841; graduated from Yale, 1861; went to California where he remained for many years; finally settled in Ohio. Though Sill's poetry is largely an expression of his own spiritual development, it shows the influence of the West on a sensitive poet of Puritan background.

Works.

The Hermitage and Other Poems. 1867.
Venus of Milo, and Other Poems. 1883.
The Hermitage and Later Poems. 1889.
Christmas in California: a Poem. 1898.
Hermione, and Other Poems. 1899.

Helen Hunt Jackson, 1831–1885. Cham-

pioned the cause of the mistreated Indians on the United States Government reservations.

A Century of Dishonor. 1881.

Ramona. 1884. A local color novel with a purpose as serious as that of *Uncle Tom's Cabin.* The setting is in California.

Albion W. Tourgee, 1838–1905. Wrote novels on reconstruction in the South.

A Fool's Errand. 1879.

Bricks Without Straw. 1880.

Samuel Langhorne Clemens (Mark Twain), 1835–1910. Born in Florida, Missouri, November 30, 1835; received a common school education; engaged in the printing business in Missouri, New York, Philadelphia, and Washington; in 1838 became a pilot on the Mississippi river; between 1861 and 1867 was engaged in mining and newspaper work in Nevada and California; in 1867 made a trip to the Holy Land which he described in *Innocents Abroad;* in 1871, after his marriage to Olivia Langdon, settled in Hartford, Connecticut where he did much of his writing; traveled extensively between 1891 and 1900; close association with William Dean Howells, both personal and literary; enjoyed great popularity at home and abroad; received honorary degrees from Yale and Oxford; died April 23, 1910. Mark Twain established his reputation as a humorous writer with his story "The Jumping Frog" and *Innocents Abroad.* He matured

in the decade following the Civil War, in the heyday of "Petroleum V. Nasby", "Artemus Ward", and "Orpheus C. Kerr", and thus found a public ready for him. Though Mark Twain made use of some of their methods—exaggeration, understatement, surprise, etc.—he avoided their freakish spelling, punctuation, and grammar. His humor was based on "extravagant use of the incongruous and irrelevant" and was always spontaneous. Fundamentally, he was serious, as his later work shows, but he was not taken seriously until near the end of his career, and even then, not by the general public. Like Whitman, he was democratic, outspoken, robustly American; working outside of the cultural traditions of New England, he brought the spirit of the West into American literature even more than did Bret Harte and Miller. His fame rests mainly on four books: *Innocents Abroad, Life on the Mississippi, Tom Sawyer,* and *Huckleberry Finn.* Other books such as *A Connecticut Yankee in King Arthur's Court* reveal Mark Twain's seriousness, his hatred of oppression, and his power of satire. *Huckleberry Finn* is his masterpiece.

Works.

The Jumping Frog. 1867.
Innocents Abroad. 1869.
Roughing It. 1872.
The Gilded Age (with C. D. Warner). 1873.

Tom Sawyer. 1876.
A Tramp Abroad. 1880.
The Prince and the Pauper. 1881.
Life on the Mississippi. 1883.
Huckleberry Finn. 1884.
A Connecticut Yankee in King Arthur's Court. 1889.
An American Claimant. 1892.
Tom Sawyer Abroad. 1894.
Pudd'nhead Wilson. 1894.
Joan of Arc. 1896.
Tom Sawyer Detective and Other Stories. 1896.
Christian Science. 1907.

Realism in Fiction.

Whitman, Mark Twain, and Bret Harte have just been mentioned as pioneers in the use of native material. Their example naturally gave an impetus to realism in American fiction, and, in the case of Bret Harte, to the development of provincial fiction or local color stories. As the leading novelist of the half century beginning about 1870, William Dean Howells contributed more than any one other writer to the development of our native fiction, particularly in the direction of realism. His influence is seen in the work of Hamlin Garland and other regional writers; and it might be added that naturalistic

writers like Crane and Dreiser began where Howells left off.

William Dean Howells, 1837–1920. Born at Martins Ferry, Ohio, 1837. His father was a country editor, and Howells, as a young man, got valuable training for authorship in his work on newspapers as printer, correspondent, and editor. After serving as U. S. consul at Venice, 1861–65, he resumed his journalistic work, first with the *Nation,* then as assistant editor of the *Atlantic Monthly,* 1866–72, and editor, 1872–81. By this time he had achieved a reputation as novelist, dramatist, and critic. He wrote voluminously, but always with care, usually with distinction. After leaving Boston for New York, he became an editor of *Harper's Magazine,* 1886–91, and finally the contributor of the "Editor's Easy Chair". He was an intimate friend of Mark Twain, whom he helpfully restrained, and he influenced many of the younger writers of the time. His autobiographical works, *Years of My Youth, My Literary Passions,* and *Literary Friends and Acquaintance* should be read for an understanding of his life and work. Perhaps Howells' best novels are: *A Modern Instance, The Rise of Silas Lapham, Indian Summer,* and *The Kentons.*

Chief Works.

Venetian Life. 1866.
Italian Journeys. 1867.

Their Wedding Journey. 1871.
A Chance Acquaintance. 1873.
A Foregone Conclusion. 1875.
The Parlor Car. 1876. A farce.
The Lady of the Aroostook. 1879.
Dr. Breen's Practice. 1881.
A Modern Instance. 1882.
The Sleeping-Car. 1883. A farce.
The Rise of Silas Lapham. 1884.
Indian Summer. 1885.
Annie Kilburn. 1889.
A Hazard of New Fortunes. 1889.
A Boy's Town. 1890. Autobiographical.
Criticism and Fiction. 1891.
My Literary Passions. 1895.
Their Silver Wedding Journey. 1899.
Literary Friends and Acquaintances. 1900.
The Kentons. 1902.
Years of My Youth. 1916. Autobiographical.

Henry James, 1843–1916. Born in New York City, April 15, 1843, younger brother of William James, the psychologist; educated in private schools in France and Switzerland; studied at the Harvard Law School. After 1869 lived mainly in England, becoming a British subject in 1915. Died February 28, 1916. Wrote novels, short stories, plays, autobiography, and literary criticism. James is an international novelist in that his books deal with Americans abroad or Euro-

peans in America, and compare the cultures of the Old World with those of the New. His characters belong to the leisure class, and are portrayed psychologically. James is a great realist (influenced by Balzac, Flaubert, Maupassant, and Turgenev), but his realism is restricted to a narrow field. His remoteness from the activities and struggles of everyday life has alienated many readers. Perhaps his best known books are *Daisy Miller* and *The Portrait of a Lady,* both of which deal with Americans projected against a European background.

Chief Works.

Roderick Hudson. 1876.
The American. 1877.
The Europeans. 1878.
Daisy Miller. 1879.
Washington Square. 1881.
The Portrait of a Lady. 1881.
The Bostonians. 1886.
The Princess Casamassima. 1886.
The Real Thing and Other Tales. 1893.
The Spoils of Poynton. 1897.
What Maisie Knew. 1897.
The Wings of the Dove. 1902.
The Ambassadors. 1903.
The Golden Bowl. 1904.
The Altar of the Dead. 1909.

F. Marion Crawford, 1854–1909. Born at Bagni di Lucca, 1854, son of Thomas Crawford, American sculptor; prepared for college at St. Paul's School, New Hampshire; studied at Harvard, Cambridge, Heidelberg, and Rome; lived a cosmopolitan life; traveled widely; his home in later years was at Sorrento, where he did much of his writing; died in 1909. Wrote historical romances and novels of adventure, with settings in Persia, Constantinople, medieval Venice, Rome, and England. Lacked the artistic purpose of Howells and James; wrote simply to entertain (see *The Novel: What It Is.* 1893). Attained popular success mainly by his remarkable narrative skill. His Italian novels are probably his best.

Chief Novels.

Mr. Isaacs. 1882.
Doctor Claudius. 1883.
Saracinesca. 1887. This novel and the three that follow make up a cycle dealing with the fortunes of the Saracinesca family.
Sant' Ilario. 1889.
Don Orsino. 1892.
Corleone. 1896.
Via Crucis. 1898.

Margaret Deland, 1857– . Born at Manchester, now a part of Allegheny, Pennsylvania, 1857; studied drawing and design at Cooper In-

stitute; taught design in a girls' school in New York City. Though her realistic fiction contains some of the elements of local color (as in *Old Chester Tales*), it is more characteristically concerned with the "revolt of a soul against the infallibilities of a system of belief" (as in *John Ward, Preacher*), or with some other ethical problem, as divorce (in *The Iron Woman*).

John Ward, Preacher. 1888. Compare with Mrs. Humphrey Ward's *Robert Elsmere.* 1888.

Old Chester Tales. 1899.

The Iron Woman. 1911.

Edward Noyes Westcott, 1847–1898.

David Harum. 1898.

The Local Color School.

Bret Harte has already been mentioned as a forerunner of the local colorists. His story of the picturesque life of a California mining camp started a general movement in the direction of regional fiction. At first this type of writing was concerned with various frontiers, as in Harte and Eggleston, but it soon spread to the South and East where a rich historical background could be exploited. Thus Cable, Harris, Mary N. Murfree, and Page in the South, and Sara Orne Jewett, Mary Eleanor Wilkins Freeman, and Alice Brown in New England wrote stories of their section which feature local color.

Middle West.

Edward Eggleston, 1837–1902. Born in Indiana of Virginia ancestry; self-educated; Methodist preacher and circuit rider; after 1871 lived in New York, where he engaged mainly in historical writing. Noted for his realistic novels of Hoosier life, which he knew at first hand. Forerunner of realists like E. W. Howe, Hamlin Garland, Theodore Dreiser, and Edgar Lee Masters.

The Hoosier Schoolmaster. 1871.

The Circuit Rider. 1874.

The Graysons. 1888.

Edgar Watson Howe, 1854– . A successful Kansas journalist who went a step beyond the realism of Eggleston in the direction of the naturalism of the next decade.

The Story of a Country Town. 1883.

Joseph Kirkland, 1830–1894. Wrote two novels of pioneer life in Illinois.

Zury, the Meanest Man in Spring County. 1887.

The McVeys. 1888.

New England.

In New England, Mrs. Stowe had prepared the way for local colorists in such regional novels as *The Pearl of Orr's Island* and *Old Town Folks.*

Rose Terry Cooke, 1827–1892. Wrote short stories of New England rural life.

Somebody's Neighbors. 1881.
Root Bound. 1885.

Sarah Orne Jewett, 1849–1909. A short-story writer whose realistic descriptions of the people of Maine have given her a place in American literature.

Deephaven. 1877. A series of sketches picturing the life of Berwick, Maine.

A Native of Winby and Other Tales. 1893. Shows the effect of the migration from New England to the West.

The Country of the Pointed Firs. 1896.

Mary Eleanor Wilkins Freeman, 1862–1930. Born at Randolph, Massachusetts, January 7, 1862, of Puritan ancestry. Attended Mount Holyoke Seminary, 1874. Noted as a writer of short stories and novels of New England life. Mrs. Freeman's realism is "austere but not cynical".

A Humble Remonstrance and Other Stories. 1887.

A New England Nun and Other Stories. 1891. Her best work.

Pembroke, A Novel. 1894.

Alice Brown, 1857– . Born in New Hampshire; graduated from Robinson Seminary, Exeter, New Hampshire, 1876; connected with the *Youth's Companion* for many years. In 1915 her play *Children of Earth* won the Winthrop Ames

$10,000 prize. Wrote dialect stories of New Hampshire.

Meadow Grass. 1895. Short stories.
Tiverton Tales. 1899. Short stories.
Children of Earth. 1915.

South.

George Washington Cable, 1844–1925. Born at New Orleans, 1844; educated in public schools; served in the Confederate army; newspaper reporter and accountant; 1879–1925, local color novelist and short-story writer. Following Bret Harte, he applied the local color method to his native state; his *Old Creole Days* and *The Grandissimes,* presenting Creole life in Louisiana, have given him a permanent place in our literature.

Old Creole Days. 1879.
The Grandissimes. A Story of Creole Life. 1880.
Madame Delphine. 1881.
Dr. Sevier. 1885.
Lovers of Louisiana. 1918.

Kate Chopin, 1851–1904. Wrote short stories with setting in central Louisiana.

Bayou Folk. 1890.

Alice French (Octave Thanet), 1850– . Wrote short stories of people in the Ozarks.

Knitters in the Sun. 1887.

Mary Noailles Murfree (Charles Egbert Craddock), 1850–1922. Wrote dialect stories of the "poor whites" of Tennessee; followed her success in the short story with a long series of Tennessee mountain novels. Remembered for her early work.

In the Tennessee Mountains. 1884.

Thomas Nelson Page, 1853–1922. Born on a plantation in Virginia, 1853; attended Washington and Lee University for a short time; practiced law in Richmond, 1875–93; ambassador to Italy, 1913–19. A pioneer in the use of negro dialect, Page was romantic, not realistic, in his manner of writing.

Marse Chan. 1884.

In Ole Virginia. 1887.

Joel Chandler Harris, 1848–1908. A Southern journalist whose boyhood on a plantation provided him with literary material on negro folklore; his stories of "Uncle Remus" are not only charming narratives but authentic ethnological documents. "Uncle Remus" is one of the "few figures that Americans have added to the gallery of world fiction".

Uncle Remus, His Songs and Sayings. 1880.

Nights with Uncle Remus. 1883.

Besides the local colorists, there were a few other writers of the short story who went beyond local color by developing an art which did not

depend on locality for its effectiveness. Aldrich introduced the surprise ending in "Marjorie Daw", a device which Stockton made famous in "The Lady or the Tiger?" and which O. Henry was later to use excessively.

Francis Richard (Frank R.) Stockton, 1834–1902. Born in Philadelphia, April 5, 1834. On editorial staff of *Hearth and Home,* the *Century Magazine,* and *St. Nicholas,* of which he became assistant editor in 1873. After 1880 he devoted his entire time to authorship. Died in Washington, April 20, 1902.

Rudder Grange. 1879. A novel.

The Lady or the Tiger? 1882.

The Casting Away of Mrs. Lecks and Mrs. Aleshine. 1886.

The Metropolitan Poets.

Among the later romanticists of the nineteenth century were the so-called "Metropolitan Poets" —Bayard Taylor, Richard Henry Stoddard, Thomas Bailey Aldrich, and Richard Watson Gilder—who flourished in New York during the seventies and eighties. None of these poets adequately expressed the life of this period or pointed to the future as did Whitman. They were out of touch with the vital movements of their time. They wrote graceful lyrics in the manner of Keats and Tennyson; they worshipped beauty, a somewhat devitalized beauty; they

were strangely unaffected by the Civil War and the momentous changes which followed it. Some of them—notably Aldrich—produced excellent lyrics and sonnets, but it cannot be said that these poets, taken individually or as a group, vitally influenced the development of our literature.

Bayard Taylor, 1825–1878. Born in Pennsylvania; published his first book of poems in 1844; toured Europe on foot for various newspapers, 1844–46; published his newspaper letters in book form; connected with the New York *Tribune;* traveled extensively in Europe, Asia, and Africa; non-resident professor of German at Cornell; Minister to Germany, 1878; died soon after his appointment. Taylor was a voluminous writer who is remembered for a few excellent lyrics, the best American translation of Goethe's *Faust,* and several books of travel. His poems show the influence of Shelley.

Poems.

Poems of the Orient. 1854. Brought the East into American literature.

Lars: A Pastoral of Norway. 1873. A narrative poem.

Translation of Goethe's *Faust.* 1870–71.

Plays.

The Masque of the Gods. 1872.

The Prophet. 1874.

Prince Deukalion. 1878.

Prose Works.

Views Afoot. 1846. Collection of newspaper letters from abroad.

Hannah Thurston. 1863. An unsuccessful novel.

Richard Henry Stoddard, 1825–1903. Born in Hingham, Massachusetts; moved to New York in 1835; worked as an artisan for nine years, cultivating literature in his spare time; worked in the New York Custom House, 1853–70; after 1860 was literary editor of the New York *World* and the New York *Mail and Express.* Stoddard's prose writing is of little account, and his poetry, though often exquisitely beautiful, is dream-like and unreal. His poems are dainty ornaments.

Footprints. 1849.

Poems. 1852.

Songs of Summer. 1857.

The King's Bell. 1862.

Abraham Lincoln: an Horatian Ode. 1865.

The Book of the East and Other Poems. 1871.

Edmund Clarence Stedman, 1833–1908. A Wall Street broker whose avocation was literature; wrote a few excellent poems like "How Old John Brown Took Harper's Ferry" (1859) and "Pan in Wall Street" (1867), but probably did more for American literature through his popular anthologies and criticism.

Poems.

Poems Lyrical and Idyllic. 1860.
The Poems of Edmund Clarence Stedman. 1908. Collected edition.

Anthologies.

Library of American Literature. 1890.
A Victorian Anthology. 1895.
An American Anthology. 1900.

Criticism.

Poets of America. 1885.
The Nature and Elements of Poetry. 1892.

Thomas Bailey Aldrich, 1836–1907. Born in Portsmouth, New Hampshire; spent his boyhood in New York and New Orleans; entered business in New York; later held various editorial positions on New York papers; moved to Boston in 1865 to become editor of *Every Saturday;* edited the *Atlantic Monthly,* 1881–90; traveled widely; died in 1907 Aldrich was noted in his day as a poet, novelist, short story writer, and editor. Though fairly prolific, he was an unsparing critic of his own work. He possessed a fine artistic taste, which is reflected in his exquisite verse; but he lacked originality. He excelled in the sonnet and short lyric. Of his prose writing only the autobiographical *Story of a Bad Boy*

and *Marjorie Daw* have won a permanent place in American literature.

Chief Works.

The Ballad of Babie Bell. 1856.
Songs and Sonnets. 1906. Aldrich's own selection of his best poems.
The Story of a Bad Boy. 1869.
Marjorie Daw, and Other People. 1873. Clever hoax.
The Stillwater Tragedy. 1880. A novel.
Judith of Bethulia. A poetic drama; produced in 1904.

Richard Watson Gilder, 1844–1909. Born in Bordentown, New Jersey; entered journalistic work in Newark; associate editor of *Scribner's Monthly* (since 1881 *The Century*), 1870–80; editor in chief, 1881–1909. Died in 1909. Gilder was very influential both as an editor and as a contributor to the civic welfare of New York. His poetry is chiefly lyrical. He wrote hundreds of short poems, not imitative like those of Taylor, Stoddard, Aldrich, and Stedman, but fresh and original. He did not set art above life. Perhaps his best poems are his sonnets.

Representative Poems.

The New Day. 1875.
The Celestial Passion. 1878.

Lyrics. 1878.

The Poet and his Master, and Other Poems. 1878.

Two Worlds and Other Poems. 1891.

Great Remembrance and Other Poems. 1893.

Lincoln the Leader. 1909.

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Biography. Harr Wagner. *Joaquin Miller and His Other Self.* 1930. See also F. L. Pattee's *American Literature since 1870* for literary estimate of Miller.

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Biography. *Edward Rowland Sill: his Life and Work,* by W. B. Parker, 1915.

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Bibliography. M. Johnson. 1910. Also a chronological list of Mark Twain's work in A. B. Paine's biography (see below).

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Biography. Life by Rebecca West, 1916; V. W. Brooks, *The Pilgrimage of Henry James*, 1925, and J. W. Beach, *Method of Henry James*, 1918.

Bayard Taylor. Works. Household Edition. 14 vols. 1870.

Biography. Life and Letters by Marie Taylor and Horace Scudder. 2 vols. 1884.

Life by A. H. Smyth (AML), 1896.

Thomas Bailey Aldrich. Works. Riverside Edition. 9 vols. 1907.

Biography. Life by Ferris Greenslet, 1908.

Edmund Clarence Stedman. Works. Poems. 1908.

Biography. Life and Letters, Laura Stedman and G. M. Gould. 2 vols. 1910.

Richard Watson Gilder. Works. Complete Poems. 1910.

Biography. Letters of Richard Watson Gilder. Rosamond Gilder, editor, 1916.

VII

AMERICAN LITERATURE SINCE 1890

General Conditions.

The year 1890 offers a convenient date by which to mark the transition from the older writers who had ended their careers and the younger writers who were destined to carry on the work of their predecessors or to rebel against conventions and to start new movements. In prose fiction the naturalistic novel emerged in the work of Stephen Crane and Theodore Dreiser, and naturalism appeared in the short stories of Ambrose Bierce. Somewhat later, the drama, which has always been our weakest literary form, came to life and developed real significance in the second decade of the twentieth century. In poetry, the revolt which Whitman had started in the mid-century did not come to a head until about 1914. During the nineties there were numerous writers of verse, but they failed to express national ideals, perhaps because they were unaffected by the great national struggles of the past century.

Prose Fiction.

The Short Story.

As Pattee has pointed out, the short story reached its highest development in the early nineties. Some of the writers who were producing in this period have already been considered in connection with the Local Color school. Others, who contributed to the development of the modern novel, will be taken up in the section on Naturalism. A few, however, who did not belong to any particular group, school, or movement, but who were important in shaping the technique of the modern short story, may well be considered separately.

Henry Cuyler Bunner, 1855–1896. Born at Oswego, New York, 1855; educated in New York City; turned to journalism, becoming assistant editor of *Puck* at the age of twenty-two; wrote prolifically; died in Nutley, New Jersey, 1896. Bunner excelled in the writing of short stories and *vers de société;* his work, strongly influenced by the French masters, particularly Maupassant, shows technical skill, smoothness, and finish.

"Made in France", French Tales Retold with a United States Twist. 1893. Shows influence of Maupassant.

"Short Sixes." 1891.

Poems. 1896.

Richard Harding Davis, 1864–1916. Born in Philadelphia, 1864; studied at Lehigh and Johns Hopkins; became a journalist and later a war correspondent. His early stories are the best.

Gallegher and Other Stories. 1891.

Van Bibber and Other Stories. 1892.

Soldiers of Fortune. 1897.

Ambrose Bierce, 1842– ? Born in Meiggs County, Ohio, 1842; entered the Confederate army as a volunteer in 1861, served throughout the Civil War, was wounded twice, and was breveted a major for bravery; after the war he went to San Francisco and became a journalist. Bierce wrote stories of the grotesque and horrible, and of the supernatural. He resembled Poe in his choice of subject matter and to some extent in his technique.

In the Midst of Life. 1899, 1909, 1927.

Can Such Things Be? 1893. Stories of the supernatural.

William Sidney Porter (O. Henry), 1862–1910. Born in Greensboro, North Carolina, 1862; attended public school; worked for five years as drug clerk; went to Texas for his health; turned to journalism; in 1896 was indicted on a charge of embezzlement and spent several years in an Ohio penitentiary; began story writing while in prison; from 1903 wrote regularly for the New York *World* and other papers and magazines; he

died in New York in 1910. O. Henry was a prolific writer, and his books of short stories were extremely popular. His stories of New York are the best known, but his tales of the South and Southwest are equally good, if not better. O. Henry's influence on short-story writing has been very great, though in some respects detrimental. His imitators have flooded current periodicals with inferior stories.

Chief Works.

Cabbages and Kings. 1904.
The Four Million. 1906.
The Trimmed Lamp. 1907.
The Heart of the West. 1907.
The Gift of the Wise Men. 1911.

Historical Romance.

Two reactions followed from the realism of Howells and James: one in the direction of historical romance, and the other toward a sterner realism, often called naturalism. The former is accounted for largely by the influence of Robert Louis Stevenson, who had revived the romance in England, to some extent by the precedent of local color stories with historical background, and later by the demand for historical fiction, especially of the American past, occasioned by the war with Spain. Though most of the "rococo romancers" are already dated, a number of them

deserve passing mention for what seems to be work of special, or even permanent interest.

Mary Hartwell Catherwood, 1847–1902. One of the earliest writers of the new school of historical romancers.

The Romance of Dollard. 1889.

The Lady of Fort St. John. 1891.

Lazarre. 1901.

S. Weir Mitchell, 1829–1913. A Philadelphia medical specialist who, after fifty, devoted much of his time to the writing of verse and fiction. Though he wrote several psychological stories based on his professional knowledge, he is best remembered for historical romances like *Hugh Wynne.*

Hugh Wynne. 1897. A novel of the Revolution. His best book.

Adventures of François. 1898.

Constance Trescott. 1905. A careful study of a pathological mood.

The Red City. 1908.

Westways. 1913. The Civil War as it affected Pennsylvania.

F. Hopkinson Smith, 1838–1915. Wrote novels of the old South.

Colonel Carter of Cartersville. 1891.

Mary Johnston, 1870– . Historical novelist.

Prisoners of Hope. 1898.

To Have and to Hold. 1899.

Owen Wister, 1860– . A Philadelphian who has been in literary work since 1891. Best known for his historical romances.

The Virginian. 1902.

Lady Baltimore. 1906.

Paul Leicester Ford, 1865–1902. Historian and novelist.

Janice Meredith. 1899.

The Many-sided Franklin. 1899. New note in biography.

Maurice Thompson, 1844–1901.

Alice of Old Vincennes. 1900.

James Lane Allen, 1849–1925. A Kentucky writer whose romances are laid in his native state.

Flute and Violin and Other Kentucky Tales and Romances. 1891.

A Kentucky Cardinal. 1895.

The Choir Invisible. 1897.

John Fox, Jr., 1862–1919. A Kentucky novelist whose romances show the influence of James Lane Allen.

The Little Shepherd of Kingdom Come. 1903.

The Trail of the Lonesome Pine. 1908.

Winston Churchill, 1871– . Born at St. Louis, 1871; graduated from the U. S. Naval Academy, 1894; member of the New Hampshire Legislature, 1903, 1905; defeated for governor in 1908 after a hard fight against political corrup-

tion; author of historical romances and novels dealing with social problems; a friend and admirer of Roosevelt.

Richard Carvel. 1898.
The Crisis. 1901.
The Crossing. 1904.
Coniston. 1906.
Mr. Crewe's Career. 1908.
The Inside of the Cup. 1913.

George Ade, 1866– . Wrote a parody on *The Prisoner of Zenda* and *Beverly of Graustark* type of romance in *The Slim Princess.* 1907. This marks the end of the vogue of "rococo" romances.

Naturalism.

More important than the revival of historical fiction was the rise of naturalism. This developed from the realism of Howells but did not limit its view to the "more smiling aspects of American life"; it dealt with the ugly and sordid, eventually going as far as Zola himself in its insistence upon appetitive conduct. The advance of science helped to foster naturalism. The first manifestations of this new tendency came from men and women who, though hardly naturalists, were opposed to the genial optimism of Howells.

They were men and women who had lived on farms and who wrote of country and village life with frankness: E. W. Howe in Kansas, Joseph

Kirkland in Illinois, Hamlin Garland in Wisconsin, and Mary E. Wilkins Freeman in New England. Of these, Hamlin Garland is the most important. Later, Stephen Crane and especially Theodore Dreiser developed naturalism to Zolaistic proportions.

Hamlin Garland, 1860– . Born in Wisconsin, 1860; moved with his parents to Iowa and later to the Dakotas; as a boy, he worked on various farms; taught school for a short time; moved to Boston in 1884, where he continued his studies and began his literary career. Garland was influenced by Edward Eggleston's *The Hoosier Schoolmaster,* Joseph Kirkland's *Zury,* and later by various Russian and French realists. He says that he presents farm life "not as the summer boarder or the young lady novelist sees it—but as the working farmer endures it".

Main Travelled Roads. 1890. His greatest work; a collection of short stories.

Prairie Folks. 1892.

Crumbling Idols. 1893. Essays setting forth his literary theory.

Other Main Travelled Roads. 1910.

A Son of the Middle Border. 1917.

A Daughter of the Middle Border. 1921.

Stephen Crane, 1871–1900. Born in Newark, New Jersey; educated at Lafayette College and Syracuse University; began active life as a re-

porter and newspaper writer; war correspondent, 1897–98; later resided in England. It has been said that modern American fiction begins with Stephen Crane. In two significant novels—*Maggie* and *The Red Badge of Courage*—he definitely established naturalism in this country. The former gives an unrelieved picture of the life of an Irish family in the slums of New York, the latter tells realistically the story of a recruit in the Civil War under fire for the first time. As an intense study of the psychology of fear *The Red Badge of Courage* may be compared with Conrad's *Lord Jim*. Crane influenced Conrad and other modern writers; he was himself influenced by Tolstoy and Zola.

Maggie, a Girl of the Streets. 1893.

The Red Badge of Courage. 1895. His masterpiece.

The Open Boat. 1898.

Frank Norris, 1870–1902. Born March 5, 1870, in Chicago. Studied art in Paris, 1887–89, literature at the University of California, 1890–94, and at Harvard, 1894–95. War correspondent in South Africa for a San Francisco newspaper at the time of the Jameson Raid, 1896; war correspondent in Cuba for *McClure's Magazine,* 1898. Norris, like Crane, died young after a brilliant career. Influenced by Zola and Kipling, he adopted the method of realism but was opposed to the prevailing regionalism in American

fiction. He planned trilogies on a national scale and lived long enough to complete two stories of his Epic of the Wheat—*The Octopus* and *The Pit*. *The Wolf* was never written.

McTeague. 1899.

The Octopus. 1901. Wheat in California.

The Pit. 1903. Wheat in Chicago.

The Responsibilities of the Novelist. 1903. Cf. Hamlin Garland's *Crumbling Idols*.

Jack London, 1876–1916. Born at San Francisco, 1876. Had an adventurous youth; shipped before the mast at seventeen, visiting Japan and the Behring Sea; tramped through the United States and Canada, in 1894, studying economic and social conditions; attended the University of California, 1897; newspaper correspondent during the Russo-Japanese War. Socialist. Died in 1916. Jack London was the most popular writer of the naturalistic school. His Nietzschean conception of life as a struggle for existence found expression in melodramatic tales of "red blooded" heroes in conflict with the forces of nature. His earlier work is probably his best.

The Call of the Wild. 1903. His most famous work.

The Sea-Wolf. 1904.

Martin Eden. 1909. Autobiographical.

John Barleycorn. 1913. Autobiographical.

Theodore Dreiser, 1871– . Born in Terre Haute, Indiana, 1871; attended the public schools

of Warsaw, Indiana, and the University of Indiana; newspaper reporter in Chicago; held editorial positions on *McClure's, Century,* and *Cosmopolitan;* editor in chief of the Butterick Publications, 1907–10. Dreiser is the leader of the new school in American fiction. Influenced by Zola, he portrays in his novels men and women who are guided solely by their instincts. They flout social convention with impunity. To Dreiser society appears to be a purely natural order in which the strong triumph at the expense of the weak. His style is rather heavy, and his thoroughness of reporting clutters up his pictures with excessive detail.

Sister Carrie. 1900.

Jennie Gerhardt. 1911.

The Financier. 1912.

The Titan. 1914.

The Genius. 1915.

Twelve Men. 1919. Biographical sketches.

Hey-rub-a-dub-dub. 1920. Dreiser's attitude toward the world.

The American Tragedy. 1925.

A Gallery of Women. 1929.

The Novel of Social Manners.

This type of fiction has been widely cultivated in the past two decades, and pretty largely by women. It shows the influence of Henry James and of certain French and English writers.

Edith Wharton, 1862– . Born in New York City, 1862. Has spent much time abroad. Officer Legion of Honor of France, and of Leopold of Belgium. Mrs. Wharton began her career with short stories that show how much she owed to Henry James. She has written novels of New York society life, an historical novel of Italy, and stories of New England. Though distinctively a novelist of fashionable city life, Mrs. Wharton's masterpiece is *Ethan Frome,* a story of rural New England.

Chief Works.

The Valley of Decision. 1902.
The House of Mirth. 1905.
Ethan Frome. 1911.
The Custom of the Country. 1913.
The Age of Innocence. 1920.
Hudson River Bracketed. 1929.

Robert Herrick, 1868– . Born at Cambridge, Massachusetts, 1868; graduated from Harvard, 1890; taught English at the Massachusetts Institute of Technology, 1890–93, and at the University of Chicago since 1905. Has written novels of social criticism, dealing largely with the status of the modern woman.

The Common Lot. 1904.
The Memoirs of an American Citizen. 1905.
Together. 1908.
One Woman's Life. 1913.

Ellen Glasgow, 1874– . Born at Richmond, Virginia, 1874; privately educated. Has written novels dealing with life in Virginia, but not in the romantic tradition. Her work is characterized by realism, humor, satire, breadth of view, and a beautiful style.

The Voice of the People. 1900.
The Miller of Old Church. 1911.
Virginia. 1913.
Barren Ground. 1924.
The Romantic Comedians. 1926.
They Stooped to Folly. 1929.

Du Bose Heyward, 1885– .
Porgy. 1925. Dramatized, 1927.
Angel. 1926.
Mamba's Daughters. 1928.

Julia Peterkin.
Black April. 1927.
Scarlet Sister Mary. 1928. Awarded the Pulitzer prize.

Willa Cather, 1876– . Born at Winchester, Virginia, 1876; graduated from the University of Nebraska, 1895; after graduation taught English near Pittsburgh, worked on the Pittsburgh *Leader,* and traveled widely; associate editor of *McClure's Magazine,* 1906–12. Miss Cather writes mainly of the pioneer life of immigrants in the Middle West. She is a realist with poetic

imagination, and her work is broad, human, and profound.

O Pioneers. 1913.
The Song of the Lark. 1915. Cf. *A Lost Lady.*
My Antonia. 1918.
A Lost Lady. 1924.
Death Comes for the Archbishop. 1927.

Booth Tarkington, 1869– . Born at Indianapolis, Indiana, 1869; attended Phillips Exeter Academy, Purdue, and Princeton where he received his A.B. in 1893; prominent in the social and political life of Indiana; member of Indiana legislature, 1902–3; honorary degrees. Tarkington is noted for his studies of boyhood and adolescence, as in *Penrod* and *Seventeen,* and for novels dealing with social life, usually on its lighter side. He appeals to the majority of readers because he stresses the qualities in men and women that they recognize and admire, and also because he writes entertainingly. He can be satirical or romantic, and he has the knack of comedy.

The Gentleman from Indiana. 1899.
Monsieur Beaucaire. 1900.
Penrod. 1914.
The Turmoil. 1915.
Seventeen. 1916.
The Magnificent Ambersons. 1918.
Alice Adams. 1921.

Joseph Hergesheimer, 1880– . Born at Philadelphia, 1880. Attended a Quaker school in Philadelphia and the Pennsylvania Academy of Fine Arts. Hergesheimer combines realism and romance in his richly decorative historical stories. He develops atmosphere, tells a story dramatically, and possesses a notable style.

The Three Black Pennys. 1917.
Java Head. 1919.
Linda Condon. 1919.
Cytherea. 1922.
The Bright Shawl. 1922.
Balisand. 1924.

Sinclair Lewis, 1885– . Born at Sauk Center, Minnesota, 1885; son of a physician; graduated from Yale, 1907; newspaper reporter in the Middle West; editorial work in Washington, D. C. and New York; has traveled extensively in the United States and Europe. Lewis is perhaps the most effective critic of American life because he is so widely read, and because his satire of Main Street and the American business man has disturbed the complacency of Americans. He is first of all a satirist, and he uses his photographic realism and narrative skill for a serious end. His realism is external, however, and his art lacks depth and subtlety.

Our Mr. Wrenn. 1914. Partly autobiographical.

Main Street. 1920.
Babbitt. 1922.
Arrowsmith. 1925.
Elmer Gantry. 1927.
Dodsworth. 1929.

Sherwood Anderson, 1876– . Born at Camden, Ohio, 1876; public school education; worked as a laborer in Chicago; soldier in the Spanish-American War; in the advertising business; editor of a village newspaper in Virginia. Won the $2,000 *Dial* literary prize. Anderson, like Dreiser, is puzzled by the complexities of modern existence, and like Lewis, he rebels against standardization.

Windy McPherson's Son. 1916.

Winesburg, Ohio. 1919. His best work; short stories.

The Triumph of the Egg. 1921. Short stories.

A Story Teller's Story. 1924. Autobiographical.

James Branch Cabell, 1879– . Born at Richmond, Virginia; graduated from William and Mary College, 1898, where he was instructor in French and Greek, 1896–97; worked in the press room of the Richmond, Virginia *Times,* 1898; on the staff of the New York *Herald,* 1899–1901. He has since given his entire time to study and writing, particularly to the study of medieval history and genealogy, and to the writing of

ironic comic romances. Cabell has invented an imaginary medieval kingdom (Poictesme) in which the principal actions of a whole series of books take place. These books he calls the Biography of Manual, Count of Poictesme. Cabell conceives of life as a comedy in which birth, aspiration, success or failure, and death are continually reënacted. He is the most notable stylist among contemporary American writers.

Chief Works.

The Cream of the Jest. 1917.
Jurgen. 1919.
Beyond Life. 1919. Essays.
Domnei. 1920.
Figures of Earth. 1921.
Straws and Prayer Books. 1924. Essays.
The Silver Stallion. 1926.
Something About Eve. 1927.
The Way of Ecben. 1929.

Floyd Dell, 1887– . Born at Barry, Illinois, 1887; attended high school but did not graduate; literary editor of the Chicago *Evening Post,* 1909–13; associate editor of *The Masses,* 1914–17; *Liberator,* 1918–24.

Moon-Calf. 1920.
The Briary Bush. 1921.
Janet March. 1923.

John Dos Passos, 1896– . Born at Chicago, Illinois, 1896; graduated *cum laude* Harvard,

1916; served in the World War in various ambulance units.

Three Soldiers. 1921.

Manhattan Transfer. 1925.

Ernest Hemingway, 1898– . Born at Oak Park, Illinois; public school education; served in the World War.

The Sun Also Rises. 1926.

Men Without Women. 1927.

A Farewell to Arms. 1929.

Dorothy Canfield Fisher, 1879– . Born at Lawrence, Kansas, 1879; graduate of Ohio State University, 1899; Ph.D., Columbia, 1904; has traveled widely; war work in France.

The Bent Twig. 1915.

The Brimming Cup. 1921.

Rough-Hewn. 1922.

Zona Gale, 1874– . Born at Portage, Wisconsin, 1874; graduated from the University of Wisconsin, 1895; worked on Milwaukee papers until 1901, and then on the New York *World;* later returned to Portage, where she now lives.

Friendship Village. 1908.

Miss Lulu Bett. 1920. Dramatized, 1921.

Poetry.

By 1890 the famous American poets of the nineteenth century were either dead or no longer productive. After Lowell and Whitman had

ceased to write, there followed an interregnum during which no vital poetry was produced. Of the great number of those who wrote poetry, only a few deserve mention. Perhaps the most significant poet in the period before 1900 was Emily Dickinson, who was a forerunner of the "imagists".

Will Carleton, 1845–1912. Wrote sentimental poems of farm life.

Farm Ballads. 1873.

John Bannister Tabb, 1845–1909. A Catholic priest of Baltimore; wrote some exquisite sonnets and lyrics, but his range was narrow.

Poems. 1894.

Lyrics. 1897.

James Whitcomb Riley, 1853–1916. Born at Greenfield, Indiana, 1853; educated in the public schools; honorary degrees. Mr. Riley was known as the "Hoosier poet", but though he wrote many of his poems in the dialect of his native state, he was read everywhere. He wrote in a sentimental, reminiscent strain about childhood, village life, and the farm. For complete bibliography, see *Cambridge History of American Literature.* Vol. III.

The Old Swimmin'-Hole. 1883.

Afterwhiles. 1887.

An Old Sweetheart of Mine. 1891.

A Summer's Day and Other Poems. 1911.

When the Frost is on the Punkin and Other Poems. 1911.

Eugene Field, 1850–1896. Born at St. Louis, 1850; studied at Williams, Knox, and the University of Missouri; traveled in Europe; entered journalism in St. Louis, 1873; managing editor of the Denver *Tribune,* 1881–83; contributor to the Chicago *News,* 1883–96. Field was the first of the "colyumists", and is noted for his parodies and adaptations. Most of his work is ephemeral, though poems like "Little Boy Blue" may survive.

Tribune Primer. 1882.

A Little Book of Western Verse. 1889, 1890.

The Love Affairs of a Bibliomaniac. 1896. A novel.

George Santayana, 1863– . Born at Madrid, Spain, 1863; educated at Harvard, where he taught philosophy until just before the World War; now lives in Europe. Santayana is noted for his excellent sonnets, which "give a subtle record of the emotions which went through him while he was achieving maturity". For his prose work, see section on the Essay.

Sonnets and Other Poems. 1894.

Emily Dickinson, 1830–1886. Born at Amherst, Massachusetts, 1830; attended Mount Holyoke College; lived in retirement in her father's home at Amherst. Miss Dickinson did

not become known as a poet until after her death, when three small volumes of her verse were published. Her poems are mainly short, introspective lyrics, revealing the insight of genius. Her influence is seen in the poetry of the "imagists".

Complete Poems of Emily Dickinson. 1925.

Richard Hovey, 1864–1900. Born at Normal, Illinois, 1864; graduated from Dartmouth, 1885; journalist, actor, dramatist, poet, and lecturer on English literature at Barnard College, New York; traveled extensively in Europe; influenced by French poets. Hovey's early death removed a poet of great promise from American literature, but many of the poems that he completed are excellent. He is perhaps best remembered for his songs of the open road.

Launcelot and Guenevere. 1880–98. A series of dramas comprising *The Quest of Merlin, The Marriage of Guenevere,* and *The Birth of Galahad.*

Taliesin: A Masque. 1900.

Seaward. 1893. An elegy.

Songs from Vagabondia. 1893. In collaboration with Bliss Carman. Followed by two later series in 1896 and 1900.

Madison Cawein, 1865–1914. A Southern poet who is remembered for a few lyrics and nature poems; called "the Keats of Kentucky".

Lyrics and Idyls. 1890.

Vale of Tempe. 1905.

William Vaughn Moody, 1869–1910. Born at Spencer, Indiana, 1869; graduated from Harvard, 1893; taught English for two years at Harvard and Radcliffe; instructor in English at the University of Chicago, 1895–1901; assistant professor of English, 1901–07; member of the American Academy of Arts and Letters. Moody's early death shortened the career of the most promising American poet of his generation. He had a broader outlook than Hovey. His best known poems deal with social problems and with national affairs, introducing an independence of criticism not often found in our poets. Perhaps his greatest poem is "An Ode in Time of Hesitation", in which he warned America against adopting an imperialistic attitude toward the Philippines. For his work as a playwright, see the section on Drama.

The Masque of Judgment. 1900.

Poems. 1901.

The Fire-Bringer. 1904.

Edwin Markham, 1852– . Born at Oregon City, Oregon, 1852; educated at San José Normal School and the University of California; moved to New York in 1901. Markham won fame with his poem "The Man with the Hoe", suggested by Millet's painting. In this poem he drew a picture of oppressed laborers everywhere.

The Man with the Hoe, and Other Poems. 1899.

Lincoln and Other Poems. 1901.

Stephen Crane, 1871–1900. Wrote naturalistic poetry in something like a free verse pattern.

The Black Rider and Other Lines. 1895.

War is Kind. 1899.

1912.

The first decade of the twentieth century was unproductive in poetry. A younger generation of poets, however, was developing, and in 1912 the founding at Chicago of the monthly *Poetry: A Magazine of Verse* opened a new channel of expression for some of these poets. In 1913 the *Anthology of Magazine Verse* was started in Boston. Both of these magazines have contributed largely to the growth of the "new" poetry of the present era. The re-awakening of interest in poetry led also to the discovery by a larger audience of a poet of high rank who had already been writing for some years. Though Edwin Arlington Robinson began his career as a poet in 1897, he did not get much recognition before 1915.

Edwin Arlington Robinson, 1869– . Born at Head Tide, Maine, 1869; attended the public schools of Gardiner, Maine (Tilbury Town); studied at Harvard, 1891–93; has spent much of his later life in New York city; Litt. D., Yale University, 1922; member of the National Institute of Arts and Letters; has received several

awards of the Pulitzer prize for poetry. Robinson is now recognized as one of the foremost contemporary poets. Influenced early in his career by Crabbe and Hardy, Robinson wrote ironic sonnets about apparent failures, characters like Richard Corey, Miniver Cheevy, and Captain Craig. His view of life is pessimistic; he looks upon mankind as doomed to live according to a plan which it does not understand. He writes with detachment and subtle irony. Yankee to the core, he nevertheless represents, like Henry Adams, the disillusionment of the latest New England generation. The intellectual quality of his poetry and its lack of passion will probably limit his audience in the future as they do today. He has exerted considerable influence, however, on other poets.

Chief Works.

Captain Craig. 1902. Led to his appointment by Roosevelt to a position in the New York Custom House.

The Town Down the River. 1910.

The Man Against the Sky. 1916.

Merlin. 1917.

Lancelot. 1919.

The Three Taverns. 1920.

The Man Who Died Twice. 1924.

Tristram. 1927.

Collected Poems. 5 vols. 1927.

Free Verse.

Many of the poets who won fame after 1912 broke away from the older verse-patterns in an attempt to secure greater freedom of expression. They wrote what is known as free verse. This means merely that they discarded rhyme, substituted rhythm for meter, and sometimes varied the rhythms used in the same poem. Thus they produced novel effects and attracted readers who were weary of conventional verse-forms. That free verse is likely to retain a place in the poetry of the future seems clear, but already poets are turning back to regularized verse-patterns as being better adapted to most purposes. The majority of readers expect regularity of rhythm, if not rhyme, and it is obvious that the highest poetic effects can be thus achieved. Some of the best poets of today have, like Robert Frost, confined themselves to rhyme or at least to blank verse. Others, like Carl Sandburg, have used free verse almost exclusively.

Robert Frost, 1875– . Born at San Francisco, 1875; at the age of ten he was taken to New England where his family had lived for many generations; studied at Dartmouth, 1892, and Harvard, 1897–99; was a farmer at Derry, New Hampshire, 1900–05; teacher of English at Pinkerton Academy, Derry, 1905–11; teacher of psychology, New Hampshire State Normal School,

1911–12; meanwhile he had been writing poems for publication, but they were not accepted; in 1912 he sold his farm and, with his wife and children, went to England. Here he found a publisher and his first volume brought recognition. Then, in 1914, he published *North of Boston,* which established his reputation as a poet. He returned to the United States in 1915; he was professor of English at Amherst College, 1916–20, and 1923–25; poet in residence, University of Michigan, 1925–26; he has since returned to a farm in New Hampshire where he can have leisure for creative work. He won the Pulitzer prize for poetry in 1924. Robert Frost, like Robinson, interprets New England life, but his poetry is more indigenous. He writes in leisurely fashion about the country, about his neighbors and friends; and he succeeds in bringing real Yankee speech into his verse. He says that sight and insight are the whole concern of the poet. He tries to become acquainted with the men and women he meets in his daily life; and his own experience as a farmer gives an atmosphere of reality to his poems. His conception of realism he once expressed thus: "There are two types of realist—the one who offers a good deal of dirt with his potato to show that it is a real one; and the one who is satisfied with the potato brushed clean. . . . To me the thing that art does for life is to strip it to form."

Poems.

A Boy's Will. 1913.
North of Boston. 1914.
Mountain Interval. 1916.
New Hampshire. 1923.
West Running Brooks. 1929.

Vachel Lindsay, 1879– . Born at Springfield, Illinois, 1879; graduated from the Springfield High School, 1897; studied at Hiram College, Ohio, 1897–1900; at the Art Institute of Chicago, 1900–03, and at the New York School of Art, 1904–05; was a Y.M.C.A. lecturer, 1905–09, and lectured for the Anti-Saloon League in Illinois, 1909–10; in the summer of 1912 he walked from Illinois to New Mexico, distributing "rhymes" and talking on "The Gospel of Beauty"; has made other walking tours (see *A Handy Guide for Beggars*). He is a member of the National Institute of Arts and Letters. Lindsay is perhaps the most popular of contemporary American poets. He has written of the negro, the Salvation Army, and of hearth and home and neighborhood. Much of his poetry is melodious and well adapted to oral recitation. In such poems as "The Congo", "General William Booth Enters into Heaven", and "The Chinese Nightingale" he appears to have made a permanent contribution to American poetry. The bulk of his work, however, is very uneven, and his later verse especially shows deterioration.

Chief Poems.

General William Booth Enters into Heaven, and Other Poems. 1913.

The Congo and Other Poems. 1914.

The Chinese Nightingale and Other Poems. 1917.

Collected Poems. 1925.

Prose.

Adventures While Preaching the Gospel of Beauty. 1914.

A Handy Guide for Beggars. 1916.

The Golden Book of Springfield. 1920.

Edgar Lee Masters, 1869– . Born at Garnett, Kansas, 1869; attended high school and spent one year at Knox College, Illinois; studied law in his father's office; admitted to the bar, 1891; practices law in Chicago. Masters became famous after publishing *The Spoon River Anthology,* a book suggested by *The Greek Anthology* but based on his own observation of human nature as revealed in the court-room and the attorney's office. He writes with satiric realism, showing how human impulses are frustrated in a typical Illinois village. None of his later poetry equals *Spoon River.* He is a man of one book.

Chief Works.

The Spoon River Anthology. 1915.

Mitch Miller. 1920. A boy's story.

The New Spoon River. 1924.
Lee, a Dramatic Poem. 1926.

Carl Sandburg, 1878– . Born at Galesburg, Illinois, 1878, the son of a Swedish immigrant; studied at Lombard College, Galesburg, 1898–1902; associate editor of *System Magazine,* Chicago, 1913; editorial writer Chicago *Daily News;* awarded Levinson's Prize, *Poetry,* 1914; shared with Margaret Widdemer the prize of the Poetry Society of America, 1918, and with Stephen Benét, 1921; served in the Spanish-American War. Sandburg has been called the "laureate of industrial America" because he has written so much about factories, railroads, smoke and steel, slaughterhouses and slums, construction gangs and cornhuskers. Sandburg shows the influence of Whitman in his democratic spirit, his loose rhythmic patterns, his barbaric language, and his interest in elemental things.

Chief Poems.

Chicago Poems. 1916.
Cornhuskers. 1918.
Smoke and Steel. 1920.
Slabs of the Sunburnt West. 1922.
Good Morning, America. 1929.

Prose.

Rootabaga Stories. 1922. For children.
Abraham Lincoln—The Prairie Years. 1926.

The Imagists.

The Imagists were a group of modern poets who laid out a program somewhat similar to Wordsworth's, except that they not only stressed the use of common speech but insisted on employing only the exact word; they tried to avoid generalities. They also attempted to create new rhythms, to choose their subjects without regard to convention, and to produce hard, clear, concentrated images as a chief means of poetic expression. The leaders of the movements were Amy Lowell and Ezra Pound; other important Imagists are John Gould Fletcher and Hilda Doolittle.

Amy Lowell, 1874–1925. Born at Brookline, Massachusetts, 1874; distantly related to James Russell Lowell and a sister of President Lowell of Harvard and of Percival Lowell, the astronomer; educated at private schools; traveled extensively in Europe and was much influenced by her travels; was a close student of modern French poetry; began her career as a poet in 1910 with a poem in the *Atlantic Monthly;* gave lecture courses at the Brooklyn Institute of Arts and Sciences, 1917–18; lecturer at Yale and Brown, 1921; Phi Beta Kappa poet at Tufts College, 1918, and Columbia, 1920. Miss Lowell was the principal exponent of Imagism in this country. In *Men, Women and Ghosts* she wrote Imagist verse, the best single example of which

is "Patterns", a poem written in cadenced verse with irregular rhymes. She also experimented with "polyphonic" prose, stressing assonance, alliteration, and "return".

Poems.

A Dome of Many Colored Glass. 1912.
Sword Blades and Poppy Seeds. 1914.
Men, Women and Ghosts. 1917.
Can Grande's Castle. 1918.
Pictures of the Floating World. 1919.
Legends; Tales of Peoples. 1921.
Fir-Flower Tablets. Poems Translated from the Chinese. 1921. (With Florence Ayscough.)
A Critical Fable. 1922.

Prose.

Six French Poets. 1915.
Tendencies in Modern American Poetry. 1917.
John Keats. 2 vols. 1925.

Ezra Pound, 1885– . Born at Hailey, Idaho, 1885; graduated from Hamilton College; studied at the University of Pennsylvania; traveled extensively in Europe; now lives in England. Mr. Pound is an experimenter in verse. He has been influenced by the poetry of Greece, Rome, Provence, China, Japan, and modern France.

Chief Poems.

Provençal Poems Selected from Personae, Exultations, and Canzoniere. 1910.

Ripostes of Ezra Pound, whereto are Appended the Complete Poetical Works of T. E. Hulme. 1912.

Lustra of Ezra Pound, with Earlier Poems. 1917.

Umbra: the Early Poems of Ezra Pound, All That He Now Wishes to Keep in Circulation from "Personae," "Exultations," "Ripostes." With Translations from Guido Cavalcanti and Arnaut Daniel and Poems by the Late T. E. Hulme. 1920.

John Gould Fletcher, 1886– . Born at Little Rock, Arkansas, 1886; educated at Phillips Academy, Andover, Massachusetts, and at Harvard, 1903–7; now lives in England. Mr. Fletcher, like Ezra Pound, is an experimenter in verse; particularly he has drawn upon the arts of painting and music to gain certain poetic effects.

Chief Poems.

Irradiations—Sand and Spray. 1915.
Goblins and Pagodas. 1916.

Hilda Doolittle, "H. D." (Mrs. Richard Aldington), 1886– . Born at Bethlehem, Pennsylvania, 1886; studied at Bryn Mawr, 1904–5; has lived in England since 1911. Writer of Imagist verse.

Sea Garden. 1916.
Hymen. 1921.

Edna St. Vincent Millay, 1892– . Born at Rockland, Maine, 1892; graduated from Vassar, 1917; winner of the Pulitzer prize, 1922, for the best volume of verse. Miss Millay won recognition with her first published poem "Renascence", which appeared in *The Lyric Year* in 1912. That remarkable poem has been called "almost an allegory of young America". Miss Millay has written lyrics, ballads, and sonnets of great beauty, poems which reflect the gayer and brighter aspects of life. She expresses the spirit of modern youth, especially its courage, verve and audacity.

Poems and Plays.

Renascence and other Poems. 1917.

A Few Figs from Thistles: Poems and Four Sonnets. 1920.

Aria da Capo. 1920. A play.

Second April. 1921.

The Lamp and the Bell. 1921. A play.

Two Slatterns and a King. 1921.

The Harp Weaver and Other Poems. 1923.

The King's Henchman. 1927. Produced as an opera, with music by Deems Taylor. 1927.

Sara Teasdale, 1884– . Born at St. Louis, Missouri, 1884; educated in private schools, St. Louis; awarded prizes in 1916 and 1918 by the Poetry Society of America. Sara Teasdale is noted chiefly for her beautiful love lyrics.

Poems.

Sonnets to Duse and Other Poems. 1907.
Helen of Troy and Other Poems. 1911.
Rivers to the Sea. 1915.
Love Songs. 1917.
Vignettes of Italy. 1919.
Flame and Shadow. 1920.
Dark of the Moon. 1926.

Adelaide Crapsey, 1878–1914. Born at Rochester, New York, 1878; graduated from Vassar. 1902; instructor in English at Smith College, 1911; died in 1914. Miss Crapsey invented the "cinquain", which consists of five unrhymed lines of two, four, six, eight, and two syllables respectively.

Poems. 1915.
Study in English Metrics. 1918.

Joyce Kilmer, 1886–1918. Born at New Brunswick, New Jersey, 1886; graduated from Rutgers, 1904; Columbia, 1906; connected with the *Literary Digest, Current Literature,* and the New York *Times;* on the faculty of New York University, 1916; enlisted in the American army and was killed in action, 1918. Kilmer's best known poem is "Trees".

Trees and Other Poems. 1915.
Main Street and Other Poems. 1917.
Joyce Kilmer, edited by Robert Cortes Holli-

day. 1918. Collection of poems, essays, and letters.

Alan Seeger, 1888–1916. Born in New York City, 1888; studied Harvard; enlisted in the Foreign Legion of France, 1914; killed in action, July 4, 1916. Seeger is famous for his great war poem, "I Have a Rendezvous with Death".

Poems. 1916.

Letters and Diary. 1917.

John G. Neihardt, 1881– . Born at Sharpsburg, Illinois, 1881; attended Nebraska Normal College; has written of pioneer life in America.

The Song of Hugh Glass. 1915.

The Song of Three Friends. 1919.

Lizette Woodworth Reese, 1856– . Author of several volumes of conventional but exquisite verse.

A Handful of Lavender. 1891.

A Wayside Lute. 1909.

William Ellery Leonard, 1876– . A professor of English at the University of Wisconsin who has written some notable poetry.

The Vaunt of Man. 1912.

Two Lives. 1925.

Alfred Kreymborg, 1883– . An experimenter in verse who rebels against conventional poetic forms.

Love and Life. 1908.

Mushrooms. 1916.
Others, an Anthology of New Verse. 1916, 1917, 1919.

Thomas Stearns Eliot (T. S. Eliot), 1888– . Born at St. Louis, Missouri, 1888; graduated from Harvard, 1909; A.M., 1910; studied abroad; teacher and lecturer in London. Mr. Eliot is an experimenter in verse.
Poems. 1920.
The Waste Land. 1922.

Conrad Aiken, 1889– . Born at Savannah, Georgia, 1889; graduated from Harvard, 1912; spends much of his time abroad. Mr. Aiken stresses symphonic effects in his poetry. His experiments in verse should be compared with those of T. S. Eliot.

Poems.

Earth Triumphant. 1914.
The Jig of Forslin. 1916.

Novel.

Blue Voyage. 1927.

The Essay.

American essayists before the Civil War wrote largely in the tradition of eighteenth century England. Joseph Dennie, Washington Irving, and Donald G. Mitchell reflect the leisurely manner of Addison and Goldsmith, and Irving himself

had imitators in America. The Civil War, however, tended to break down the old cultural tradition, and the effect can be seen in the broadening out of the essay to include a more varied subject matter and in the more incisive, matter-of-fact style of essay writing. The nature essay, which had been anticipated by Thoreau, Higginson, and Warner, developed into an important literary form in the work of John Burroughs and John Muir.

Charles Dudley Warner, 1829–1900. Born at Plainfield, Massachusetts, 1829; graduated from Hamilton College, 1851; studied law in Philadelphia, 1856; practiced his profession in Chicago until 1860; turned to newspaper work just before the Civil War; editor of the Hartford *Courant,* 1867; and from 1884 also on the editorial staff of *Harper's Magazine.* Warner was a transitional essayist, continuing the tradition of Mitchell and anticipating the work of Burroughs and Muir. As editor of the *Library of the World's Best Literature* and of the American Men of Letters series, he exerted considerable influence on the reading public of his day.

Chief Works.

My Summer in a Garden. 1870. Nature essays.

Backlog Studies. 1872.

Being a Boy. 1877.

John Burroughs, 1837–1921. Born at Roxbury, New York, 1837; educated in a country school; taught for a number of years; clerk in the Treasury, 1864–73; national bank examiner, 1873–84; subsequently lived on his farm at West Park on the Hudson, where he devoted his time to gardening and literature; he died in 1921. Burroughs was a close student of birds, and wrote from careful observation, but he also wrote with simplicity and charm. Aside from his nature writings he is important for his literary criticism and for his reflective essays. He was influenced early by Emerson, Thoreau, and Whitman, and was one of the first to appreciate Whitman's poetry and message.

Chief Works.

Wake Robin. 1871.
Winter Sunshine. 1875.
Locusts and Wild Honey. 1879.
Pepacton. 1881.
Riverby. 1894.
Walt Whitman, a Study. 1896.
Time and Change. 1912. Reflective essays.
Accepting the Universe. 1920. Philosophical essays.

John Muir, 1838–1914. Born at Dunbar, Scotland, 1838; came to America in 1849 with his father, who settled near the Fox River, Wisconsin; spent four years at the University of Wis-

consin, but took no degree; became a naturalist, journeying through Canada and the South and West of the United States; established a camp in the Yosemite Valley in 1868, and for ten years studied the forests and glaciers of the Sierra Nevada, discovering new glaciers; went to Alaska in 1879, where he discovered Glacier Bay and the Muir Glacier (named after him); made various other explorations; he died in 1914. Muir was not only a thorough student of nature, but he had the narrative and descriptive power to make his accounts interesting; he was able to communicate to the reader something of his own enthusiasm for out-of-door life. His descriptions of mountains and glaciers are especially impressive.

Mountains of California. 1894.

Our National Parks. 1901.

My First Summer in the Sierras. 1911.

The Yosemite. 1912.

The Story of My Boyhood and Youth. 1913.

John Fiske, 1842–1901. Historian and essayist; one of the chief exponents of the doctrine of evolution in America.

The Unseen World. 1876.

Darwinism and Other Essays. 1879.

William James, 1842–1910. Psychologist and essayist; brother of Henry James.

The Will to Believe and Other Essays in Popular Philosophy. 1897.

Booker T. Washington, 1859–1915. Negro educator.

Up From Slavery. 1901.

Henry Adams, 1838–1918. Born in Boston, 1838; great-grandson of John Adams and grandson of John Quincy Adams, Presidents of the United States; brother of Charles Francis Adams and Brooks Adams; graduated from Harvard, 1858; secretary to his father, Charles Francis Adams, American ambassador to England, 1861–8; assistant professor at Harvard, 1870–7; editor of the *North American Review,* 1870–6; lived in Washington from 1877 to 1918. Adams wrote a classic autobiography in which he recorded his own disillusionment as to the real value of western civilization; in this book he may be said to have "initiated the period of self-criticism through which the country has been passing since then". He sought escape in the study of the Middle Ages, and his *Mont Saint Michel and Chartres* is the product of this study. He also wrote two novels.

Chief Works.

Democracy. 1880. A novel.
Historical Essays. 1891.
Mont Saint Michel and Chartres. 1904.
The Education of Henry Adams. 1918.
The Degradation of Democratic Dogma. 1919.

George Santayana, 1863– . See also under Poetry.

The Sense of Beauty. 1896.

Interpretations of Poetry and Religion. 1900.

The Life of Reason. 1905.

Character and Opinion in the United States. 1920.

Little Essays. 1920. (Edited in collaboration with Logan Pearsall Smith.)

Woodrow Wilson, 1856–1923. Some of the essays and addresses of Woodrow Wilson are of distinct literary value, aside from their historical importance.

Mere Literature and Other Essays. 1896.

The New Freedom. 1913.

Samuel McChord Crothers, 1857–1927. A Unitarian clergyman who was for many years preacher to Harvard University. Wrote charming essays in the manner of Lamb and Holmes.

The Gentle Reader. 1903.

Humanly Speaking. 1912.

The Dame School of Experience. 1920.

Finley Peter Dunne, 1867– . Wrote humorous essays in the form of Irish monologues on current events and questions of general interest.

Mr. Dooley in Peace and War. 1898.

Mr. Dooley in the Hearts of his Countrymen. 1899.

Mr. Dooley's Philosophy. 1900.

Agnes Repplier, 1858– . Miss Repplier's essays, like those of Crothers, display a "mind richly stored in literary treasure", but are somewhat livelier and more critical.

Books and Men. 1888.
Points of View. 1891.
Americans and Others. 1912.
Points of Friction. 1920.

Christopher Morley, 1890– . Born at Haverford, Pennsylvania, 1890; graduated from Haverford College, 1910; Rhodes Scholar at Oxford, 1910–13; editorial work, 1913–20; began his career as a "columnist" with "The Bowling Green" in the New York *Evening Post,* 1920; now a contributing editor of the *Saturday Review of Literature.* In addition to his work as a poet and novelist, Mr. Morley has written some of the most clever and amusing informal essays of the post-war decade.

Parnassus on Wheels. 1917.
Shandygaff. 1918.
Chimneysmoke. 1921.
The Haunted Book Shop. 1919.
Plum Pudding. 1921.
Where the Blue Begins. 1922.

Literary Criticism.

Recent literary criticism in the United States has centered mainly about two opposite points

of view: the conservative or academic, as exemplified in the writings of Paul Elmer More, Irving Babbitt, Henry Seidel Canby, and Stuart Sherman; and the revolutionary, as typified in the writings of John Macy, Van Wyck Brooks, Ernest Boyd, and H. L. Mencken. The academic critics, or humanists, emphasize man's humanness, his cultural tradition, while the revolutionary critics, sometimes referred to as naturalists, stress the inadequacy of the Puritan tradition, inject new cultural elements into contemporary thought, and demand freshness, spontaneity, and intelligence in contemporary writing. The controversy between Sherman and Mencken served to bring the issue clearly before the reading public, though it did little else.

Paul Elmer More, 1864– . Born at St. Louis, 1864; A.B., Washington University, 1887; A.M., 1892; Harvard, 1893; taught at Harvard and Bryn Mawr; literary editor of *The Independent,* 1901–3; New York *Evening Post,* 1903–9; editor of *The Nation,* 1909–14. Mr. More, the most scholarly of American critics, interprets great writers as the spiritual voices of their generation. He looks askance at naturalistic writers like Dreiser and Anderson.

Shelburne Essays. 11 vols. 1904–21.
Nietzsche. 1912.
Platonism. 1917.

Irving Babbitt, 1865– . Professor of French at Harvard University.

Literature and the American College. 1908.
Rousseau and Romanticism. 1919.
Humanism and America. 1930.

William Crary Brownell, 1851–1928. Born in New York City, 1851; graduated from Amherst College, 1871; honorary higher degrees; connected with *The Nation,* 1879–81; literary adviser of Charles Scribner's Sons, 1889–1928. Mr. Brownell was a distinguished critic.

French Traits. 1889.
Victorian Prose Masters. 1901.
American Prose Masters. 1909.
Criticism. 1914.
Standards. 1917.
The Genius of Style. 1924.

George Edward Woodberry, 1855–1930. Poet and critic; formerly professor of comparative literature at Columbia University.

Collected Essays. 6 vols. 1921.

Stuart P. Sherman, 1881–1926. Born at Anita, Iowa, 1881; A.B., Williams, 1903; A.M., Harvard, 1904; Ph.D., 1906; professor of English at the University of Illinois, 1911–23; editor of New York *Herald-Tribune Books,* 1923–6. Sherman was the leading academic critic in America; he was a humanist who defended the Puritan tradition against the attacks of the younger generation

of critics; like Matthew Arnold, he looked upon literature as a criticism of life.

On Contemporary Literature. 1917.
Americans. 1922.
The Genius of America. 1923.

Henry Seidel Canby, 1878– . Editor of the *Saturday Review of Literature.*

Definitions. 1922.
American Estimates. 1929.

Randolph Bourne, 1886–1918. The first articulate member of the younger generation.

Youth and Life. 1913.

John Macy, 1877– . In 1913 Macy began the attack on academic criticism which Mencken and others have continued.

The Spirit of American Literature. 1913.
The Critical Game. 1922.

Henry Louis Mencken (H. L. Mencken), 1880– . Born at Baltimore, Maryland, 1880; graduated from the Baltimore Polytechnic Institute, 1896; connected with the Baltimore *Herald,* 1903–5, and Baltimore *Sun,* 1906–17; literary critic for *The Smart Set,* 1908, and editor 1914–23; founder and editor of *The American Mercury,* 1923– . Mencken is one of the most stimulating critics in America; he has aroused the reading public to a keener and more intelligent enjoyment of literature. He writes brilliantly,

though at times somewhat recklessly. He is too much of a journalist to be a great critic.

A Book of Prefaces. 1917.
The American Language. 1919, 1921, 1923.
Prejudices: First Series. 1919.
Prejudices: Second Series. 1920.

Van Wyck Brooks, 1886– .
America's Coming-of-Age. 1915.
The Ordeal of Mark Twain. 1919.

Ernest Boyd, 1887– .
Studies in Ten Literatures. 1925.
Literary Blasphemies. 1927.

James Gibbons Huneker, 1860–1921. A musical and dramatic critic for various New York papers; wrote some notable literary criticism and informal essays.

Promenades of an Impressionist. 1910.
Ivory Apes and Peacocks. 1915.
Steeplejack. 1919. An autobiography.

Ludwig Lewisohn, 1882– . Critic and novelist.

The Modern Drama. 1915.
Upstream. 1922. Autobiographical.
Midchannel. 1928.

Gamaliel Bradford, 1863– . Author of many excellent character portraits and biographical essays.

Confederate Portraits. 1914.

Union Portraits. 1916.
Damaged Souls. 1923.

Bliss Perry, 1860– . Essayist and critic.
The American Mind. 1912.

William Lyon Phelps, 1865– . Essayist and critic.
Essays on Modern Novelists. 1910.
Essays on Russian Novelists. 1911.

Carl Van Doren, 1885– . Critic.
The American Novel. 1921.
Many Minds. 1924.

Henry Van Dyke, 1852– . Essayist and poet.
Fisherman's Luck. 1899.
Days Off. 1907.

The Drama.

American literature, until recently, has been weak in the department of drama. During the nineteenth century very few notable plays were written and produced in this country, partly because of a lack of public encouragement of native drama, and partly because of a dearth of excellent playwrights. There were, of course, great actors, but they often performed in plays adapted from English or French models, or in Shakespeare. Players like Edwin Booth, Charlotte Cushman, Lawrence Barrett, Joseph Jef-

ferson, and Richard Mansfield created a fine tradition in the American theater, while managers and playwrights like Augustin Daly, Dion Boucicault, Bronson Howard, and David Belasco laid the foundation for the later development of American drama. Our first genuinely professional dramatist was Bronson Howard, and twenty years after he began his successful career, the movement for more artistic plays, which had started in Europe, reached this country. By 1915 the native drama was well established, and the work of American playwrights is now an important part of our literature.

Bronson Howard, 1842–1908. Chief American dramatist before 1890; "established playwriting as a profession".

Saratoga. 1870. Produced by Augustin Daly.
Shenandoah. 1889.

Clyde Fitch, 1865–1909. Born at Elmira, New York, 1865; graduated from Amherst College, 1886; won almost immediate success as a playwright in New York City; before his death in 1890 he had produced 36 original plays and 24 adaptations. Fitch developed the comedy of manners. He employed satire effectively, wrote clever dialogue, and was always entertaining.

Beau Brummel. 1890.
The Climbers. 1901.
The Girl With the Green Eyes. 1902.

The Truth. 1907.
The City. 1909.

David Belasco, 1859– . Playwright and theatrical manager; has developed some great American actors like David Warfield and Blanche Bates.

The Girl of the Golden West. 1905.
The Return of Peter Grimm. 1911.

Augustus Thomas, 1857– . Born at St. Louis, Missouri, 1857; educated in the public schools; part editor and proprietor of the Kansas City *Mirror,* 1886; became associated with A. M. Palmer of the Madison Square Theater, and began his successful career as playwright with *Alabama,* 1891. The plays of Augustus Thomas are marked by their serious moral purpose. They are well constructed and have effective climaxes.

Arizona. 1898.
The Witching Hour. 1907.
As a Man Thinks. 1911.
The Copperhead. 1917.

William Vaughn Moody, 1869–1910. Author of two successful prose plays and an uncompleted cycle of poetic dramas. See also Poetry.

Plays.

The Great Divide. 1906. An American classic.
The Faith Healer. 1909.

Poetic Dramas.

The Masque of Judgment. 1900.
The Firebringer. 1904.

Langdon Mitchell, 1862– . Son of the novelist S. Weir Mitchell.
The New York Idea. 1906.

George Ade, 1866– . See also Prose Fiction.
The College Widow. 1906.

Charles Rann Kennedy, 1871– .
The Servant in the House. 1908.

Booth Tarkington, 1869– . See also Prose Fiction.
The Country Cousin. 1917.
Clarence. 1919.

Josephine Preston Peabody, 1874– . Was awarded the Stratford-on-Avon prize in 1910 for her play *The Piper.*
The Piper. 1909.
The Wolf of Gubbio. 1913.

Percy MacKaye, 1875– . Born in New York City, 1875; son of the dramatist, Steele MacKaye; graduated from Harvard, 1897; traveled in Europe for two years; since 1904 has been engaged in dramatic work. MacKaye imported from Europe the community masque and adapted it to local conditions; he also composed and directed a number of such masques on an unprece-

dented scale, notably the one which he staged in celebration of the one hundred and fiftieth anniversary of the founding of St. Louis. In addition, he has written poetic dramas and *The Scarecrow*, a play which satirizes social pretensions.

Masques and Pageants.

Saint Louis. 1914.
Caliban by the Yellow Sands. 1916.
The Roll Call. 1916.

Operas.

The Canterbury Pilgrims. 1916. (Music by Reginald De Koven.)
Rip Van Winkle. 1919. (Music by Reginald De Koven.)

Plays.

The Scarecrow. 1908.
This Fine-Pretty World. 1924.

Rachel Crothers, 1878–
The Herefords. 1917.
Expressing Willie; Nice People; 39 East. 1924.

The New Theater.

The year 1915 is extremely important in the history of American drama because it marks the beginning of a renaissance, of a period of experimentation and development. Since then our native drama has been revived, and the traditional

separation between literature and the stage is rapidly disappearing. A number of factors are responsible for this change: American producers and critics who traveled in different European countries brought back new ideas and embodied them in plays or books of criticism; the popularity of the moving pictures sharpened competition for the legitimate stage; and renewed interest in the drama, the study of playwriting in schools and colleges, created a demand for better native plays. Hence the little-theater movement originated. In New York three little theaters were opened in 1915. The Neighborhood Playhouse, the Washington Square Players, and the Provincetown Players set an example that has been followed in colleges and in cities, large and small, throughout the United States.

An interesting result of this renewed interest in drama is the development of the one-act play.

Among the many writers of this type of play may be mentioned George Middleton, Percival Wilde, and Susan Glaspell. More important than these is Eugene O'Neill.

George Middleton, 1880– .
Embers. 1911.

Percival Wilde, 1887– .
Dawn, and Other One Act Plays. 1915.

Susan Glaspell, 1882– . Born at Davenport, Iowa, 1882; Ph.B., Drake University; gradu-

ate study at the University of Chicago; was associated for a number of years with the Provincetown Players, both as actress and playwright. Her reputation as a dramatist was made in 1920 with the publication of her first collection of plays. She is perhaps best known for short pieces like *Trifles* and *Suppressed Desires.*

Plays.

Trifles. 1916.

Suppressed Desires. 1917. (With George Cram Cook. Published in *Provincetown Players.* 1916.)

Plays. 1920. (With George Cram Cook.)

Inheritors. 1921.

The Verge. 1922.

The Drama of Revolt.

Eugene O'Neill, 1888– . Born in New York City, 1888; son of the actor James O'Neill; attended Princeton, 1906–07; after leaving college he went to sea, prospected for gold in Honduras, engaged in business in the Argentine, and visited South Africa; his tropical exposure brought on tuberculosis; during enforced leisure he read Conrad and Nietzsche and began writing plays based on his experiences at sea; in 1914–15 he studied dramatization at Harvard; in 1918 he moved to Provincetown, where he became associated with the Provincetown Players; was awarded the

Pulitzer prize three times: for *Beyond the Horizon* in 1920, for *Anna Christie* in 1922, and for *Strange Interlude* in 1928. "In Eugene O'Neill," says one critic, "the American drama has unearthed its first indubitable genius of great scope." Others, while agreeing with this statement, insist that O'Neill's view of life is unwholesome, that he stresses the elemental too much, that he fails to advance in real artistry and technique. His view of life is pessimistic like that of Dreiser and Robinson. He always represents the individual as being frustrated by the circumstances of life. Though it is impossible at present to pass judgment on the ultimate value and significance of O'Neill's work (and he is still producing), it is clear that he has already performed a great service for modern drama by revitalizing it and bringing it into closer relation with literature. His experiments have broadened our conception of the drama.

Chief Plays.

Thirst, and Other One-Act Plays. 1914.

The Moon of the Caribbees, and Six Other Plays of the Sea. 1919.

Beyond the Horizon. 1920.

The Emperor Jones. 1921.

The Hairy Ape. 1922.

Anna Christie. 1922.

Desire Under the Elms. 1925.

The Great God Brown. 1926.
Strange Interlude. 1928.

Zona Gale, 1874– . See also Prose Fiction.
Miss Lulu Bett. 1921.

George S. Kaufman, 1889– . Born at Pittsburgh, Pennsylvania, 1889; educated in the public schools; contributed humorous columns in various papers; dramatic critic for New York papers; has collaborated with Marc Connelly in a number of plays.
Dulcy. 1921. (With Marc Connelly.)
To the Ladies. 1923.
Beggar on Horseback. 1924. (With Marc Connelly.)
The Royal Family. 1928. (With Edna Ferber.)

George Kelly, 1887– . Born at Philadelphia, Pennsylvania, 1887; started as an actor; later appeared in some of his own vaudeville sketches and one-act plays; in 1926 his *Craig's Wife* was awarded the Pulitzer prize for drama.
The Show-Off. 1924.
Craig's Wife. 1926.

Provincial Plays.

Paul Green, 1894– . Born at Lillington, North Carolina, 1894; served with the A.E.F.; graduated from the University of North Carolina in 1921; teacher of philosophy, University of North Carolina; awarded the Pulitzer prize for

his play *In Abraham's Bosom,* 1927. Paul Green has developed the folk-drama of Carolina mountaineers and negroes.

The Lord's Will. 1925. One-act plays.

The Field God; and *In Abraham's Bosom.* 1927.

Lula Vollmer,
Sun-Up. 1923.

Hatcher Hughes,
Hell-Bent fer Heaven. 1922.

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Mencken, H. L. *A Book of Prefaces.* 1917.

Michaud, Regis. *The American Novel of To-day.* 1927.

O'Brien, Edward J. *The Advance of the American Short Story.* 1923.

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Wharton, Edith. *The Writing of Fiction.* 1925.

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Austin, Mary. *The American Rhythm.* 1923.

Lowell, Amy. *A Critical Fable.* 1922.

—— *Tendencies in Modern American Poetry.* 1917.

Lowes, John Livingston. *Convention and Revolt in Poetry.* 1919.

Maynard, Theodore. *Our Best Poets, English and American.* 1922.

Monroe, Harriet. *Poets and their Art.* 1926.

Phelps, William Lyon. *The Advance of English Poetry in the Twentieth Century.* 1918.

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Weirick, Bruce. *From Whitman to Sandburg in American Poetry.* 1924.

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Pattee, Fred Lewis. *American Literature since 1870.* 1915.

Van Doren, Carl. *American Literature since 1890.* 1925.

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Chandler, F. W. *Aspects of Modern Drama.* 1914.

Clark, Barrett H. *A Study of the Modern Drama.* 1925.

Dickinson, T. H. *The Case of the American Drama.* 1915.

—— *Playwrights of the New American Theatre.* 1925.

Lewisohn, Ludwig. *The Modern Drama.* 1915.

MacGowan, K. *The Theatre of Tomorrow.* 1921.

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—— *Female Poets of America.* 1848.

Higginson, T. W. and **E. H. Bigelow.** *American Sonnets.* 1890.

Lomax, J. A. *Cowboy Songs.* 1914.

—— *Songs of the Cow Camp and Cattle Trail.* 1919.

Matthews, Brander. *American Familiar Verse.* 1904.

Page, C. H. *Chief American Poets.* 1905.

Pound, Louise. *American Ballads and Songs.* 1922.

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Carpenter, G. R. *American Prose.* 1898.

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Matthews, Brander. *The Oxford Book of American Essays.* 1914.

Pattee, F. L. *Century Readings in the American Short Story.* 1927.

Drama.

Baker, G. P. *Modern American Plays.* 1920.

Dickinson, T. H. *Chief Contemporary Dramatists.* 1915; Second Series, 1921.

—— and Crawford. *Contemporary Plays.* 1925.

Koch, F. H. *Carolina Folk Plays.* 1922.

Mantle, Burns. *Best Plays of 1919–20* (and succeeding years).

Mayorga, M. G. *Representative One-Act Plays by American Authors.* 1919.

Moses, M. J. *Representative Plays by American Dramatists.* 1918–25.

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APPENDIX

A. A Chronological List of Important American Newspapers.

1704 Boston *News Letter.* Four-page folder.
1721 *New England Courant.*
1785? *Pennsylvania Packet and Daily Advertizer.* First daily newspaper.
1801 New York *Evening Post.* William Cullen Bryant.
1824 Springfield *Republican.* Samuel Bowles.
1830 Boston *Transcript.*
1831 Detroit *Free Press.*
1833 New York *Sun.* First American penny newspaper. Charles A. Dana.
1835 New York *Herald.* James Gordon Bennett.
1836 Philadelphia *Public Ledger.*
1837 Baltimore *Sun.*
New Orleans *Daily Picayune.*
1841 New York *Tribune.* Horace Greeley.
Brooklyn *Daily Eagle.*
1851 New York *Times.* Henry J. Raymond. Adolph S. Ochs.
1860 New York *World.* Joseph Pulitzer.
1868 Louisville *Courier-Journal.* Henry Watterson.
1908 *Christian Science Monitor.*

B. A Chronological List of Important Literary Periodicals and Magazines.

1806–27 *The Portfolio.* Joseph Dennie.
1815 *North American Review.* R. H. Dana, J. R. Lowell, Henry Adams.
1821 *Saturday Evening Post.*
1823–46 New York *Mirror.* N. P. Willis. E. A. Poe.
1826–27 New York *Review and Athenaeum Magazine.*
1830–98 *Godey's Lady's Book.* Longfellow, Poe, Holmes.
1831–35 *New England Magazine.*
1831–65 *Liberator.*
1833–36 *Western Monthly Magazine.*
1833–65 *Knickerbocker Magazine.*
1834–65 *Southern Literary Messenger.* E. A. Poe.
1835–41 *Western Messenger.*
1837–41 *Gentleman's Magazine.* E. A. Poe.
1837–59 *Democratic Review.*
1840–44 *Dial* (Boston). Margaret Fuller, Emerson.
1841–59 *Graham's Magazine.* E. A. Poe.
1843–92 *New Englander.*
1844 *Littell's Living Age.*
1845 *Broadway Journal.* N. P. Willis, Poe.
1847 *Independent* (Merged with *Outlook*).
1850 *Harper's Magazine.* Howells.
1853–58, 1868–70, 1906–10 *Putnam's Magazine.*
1857 *Atlantic Monthly.* Lowell, Howells, Aldrich, etc.

1865–74 *Every Saturday.*
1865 *Nation.* E. L. Gookin.
1866–78 *Galaxy.*
1868–75, 1883 *Overland Monthly.* Bret Harte.
1868–1916 *Lippincott's Magazine.*
1870–81 *Scribner's Monthly.*
1870 *Outlook.*
1871–75 *Southern Magazine.*
1875 *American Magazine.*
1880–1918 *Dial* (Chicago).
1881–1906 *Critic.*
1881– *Century Magazine.* R. W. Gilder.
1886– *Scribner's Magazine.*
1889– *Poet-Lore.*
1892– *Yale Review.*
1893– *McClure's Magazine.*
1895– *Bookman.*
1899– *Everybody's Magazine.*
1912– *Poetry Magazine.* Harriet Monroe.
1914– *New Republic.*
1924– *American Mercury.* H. L. Mencken.
1924– *Saturday Review of Literature.* H. S. Canby.

C. A Chronological List of Important Dates in American Literature.

1607–1900

The Colonial Period.

1608 Smith: *A True Relation.* "First printed American book."
1639 Printing Press established in Cambridge.

1640	*Bay Psalm Book.* First book printed in America.
1650	Bradford: *History of Plymouth Plantation.* Published in 1856.
1650	Bradstreet: *The Tenth Muse.*
1662	Wigglesworth: *Day of Doom.*
1702	Cotton Mather: *Magnalia Christi Americana.*
1754	Edwards: *Freedom of the Will.*

The Period of the Revolution.

1775–90	Freneau's Lyrics.
1784–89	Franklin: *Autobiography.*
1787–88	Hamilton: *Federalist.*

The National Period.

1809	Irving: *Knickerbocker's History of New York.*
1817	Bryant: *Thanatopsis.*
1819–20	Irving: *The Sketch Book.*
1821	Cooper: *The Spy.*
1824	Cooper: *The Pilot.*
1826	Cooper: *The Last of the Mohicans.*
1831	Poe: *Poems.*
1836	Emerson: *Nature.*
1837	Emerson: *The American Scholar.*
1838	Emerson: *Divinity School Address.*
1840	Poe: *Tales of the Grotesque and Arabesque.*
1840	Dana: *Two Years before the Mast.*
1841	Emerson: *Essays* (1st. series).
1844	Emerson: *Essays* (2d. series).

1845	Poe: *The Raven and Other Poems.*
1847	Longfellow: *Evangeline.*
1848	Lowell: *The Biglow Papers.*
1850	Hawthorne: *The Scarlet Letter.*
1851	Hawthorne: *The House of the Seven Gables.*
1851	Melville: *Moby Dick.*
1852	Stowe: *Uncle Tom's Cabin.*
1854	Thoreau: *Walden.*
1855	Longfellow: *Hiawatha.*
1855	Whitman: *Leaves of Grass.*
1858	Holmes: *The Autocrat of the Breakfast Table.*
1860	Hawthorne: *The Marble Faun.*
1866	Whittier: *Snow-Bound.*
1869	Mark Twain: *The Innocents Abroad.*
1870	Bret Harte: *The Luck of Roaring Camp.*
1876	Mark Twain: *Tom Sawyer.*
1879	Henry James: *Daisy Miller.*
1879	Lanier: *The Marshes of Glynn.*
1881	Henry James: *The Portrait of a Lady.*
1882	Howells: *A Modern Instance.*
1884	Mark Twain: *Huckleberry Finn.*
1884	Howells: *The Rise of Silas Lapham.*
1891	Garland: *Main-Travelled Roads.*
1895	Crane: *The Red Badge of Courage.*

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